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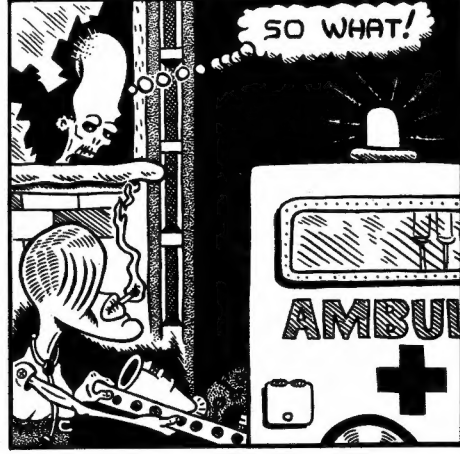
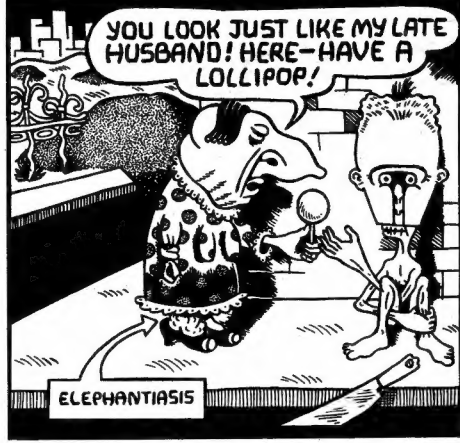
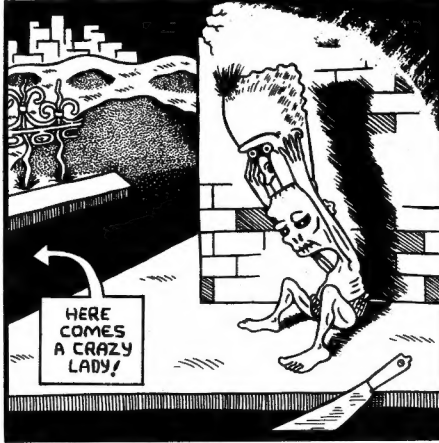
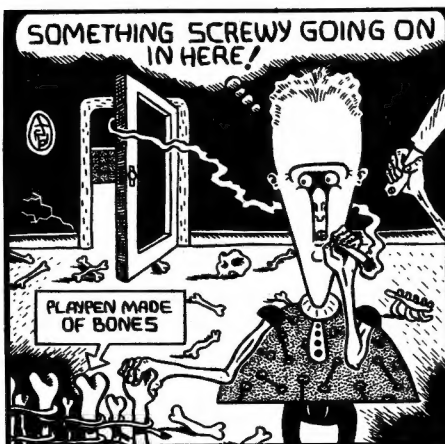
WAYNE WHITE
1962—three sutures in l
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1965—ten sutures in su
orbital area

BAD NEWS

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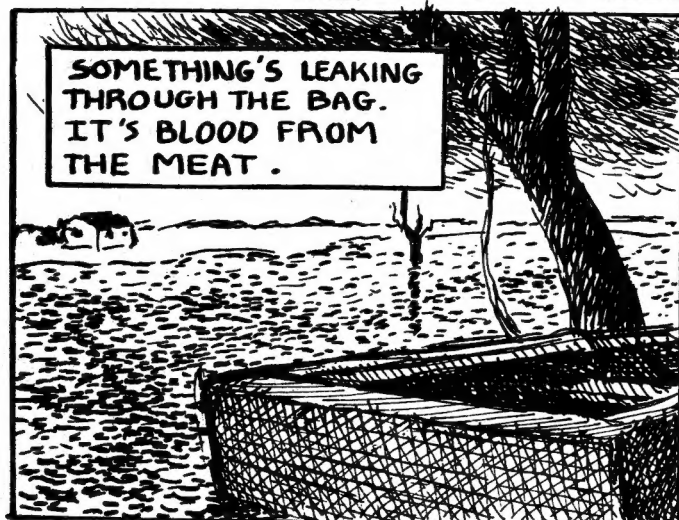
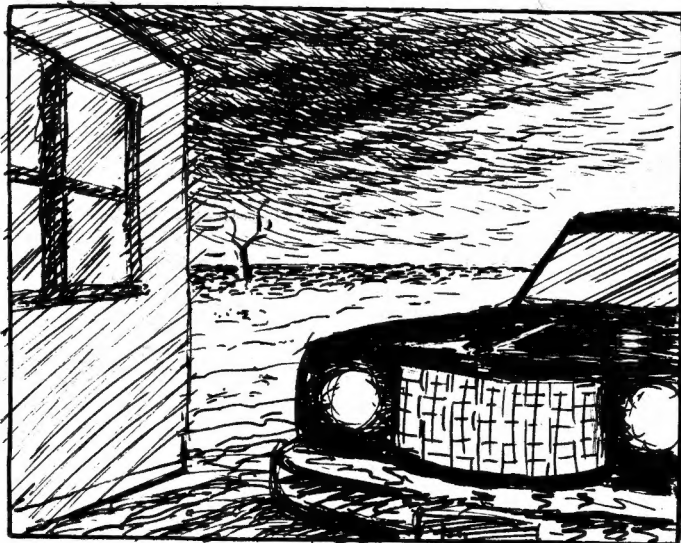
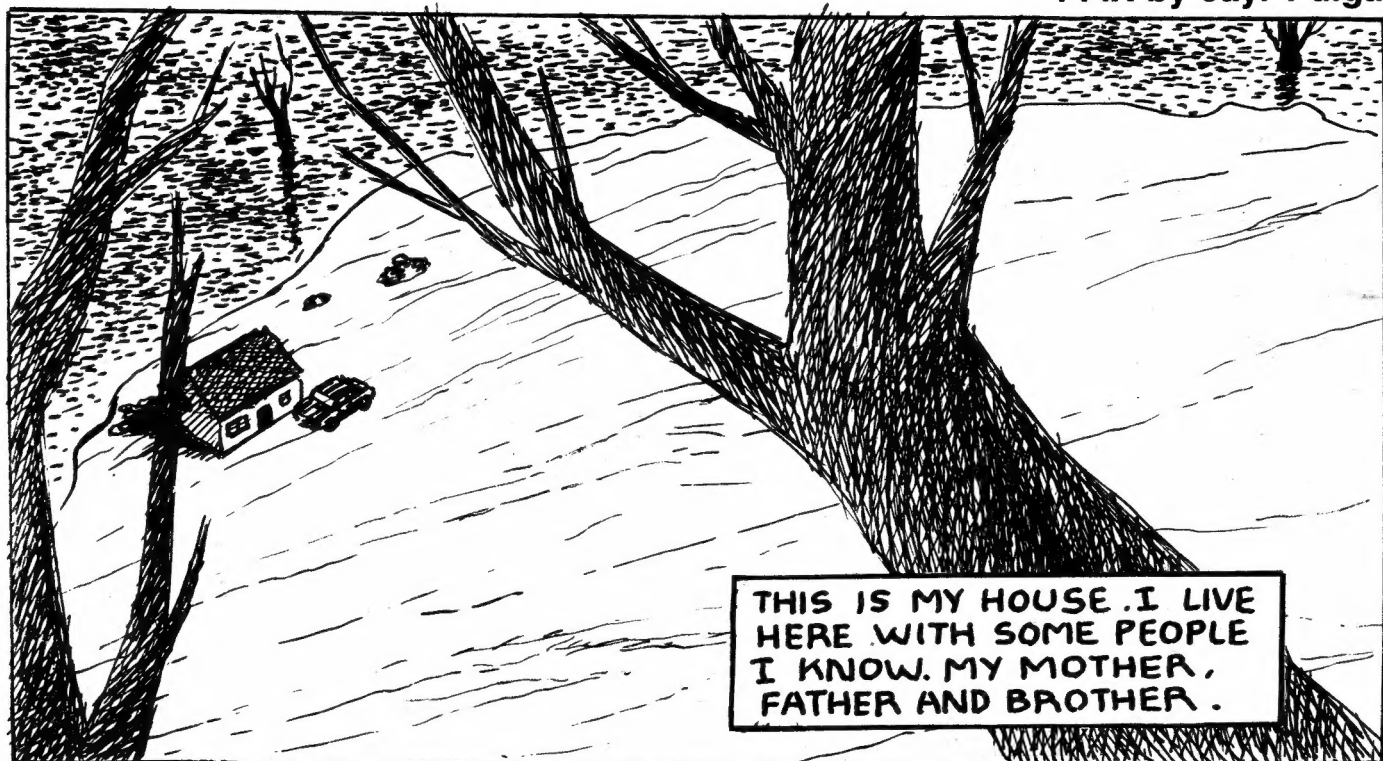


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I FIX by Jayr Pulga





I HEAR MOM AND DAD
IN THE LIVING ROOM.



THEY DON'T DRINK MUCH
BUT WHEN THEY DO...

...THEY LOOSEN UP.



AS THEY DANCE I BECOME
MORE UNCOMFORTABLE.



THEIR OPEN SEXUALITY
MAKES ME ANGRY.



THE FOG IS GETTING THICKER.





THE FOG IS TOO THICK. I CAN'T SEE.



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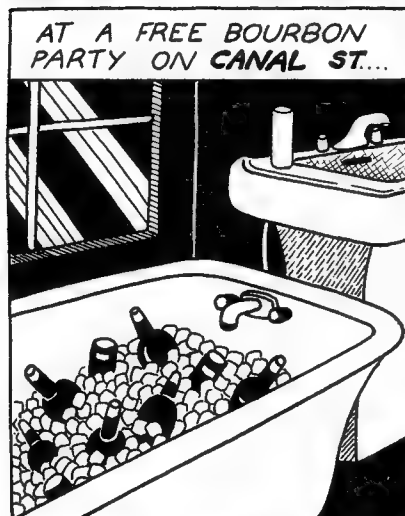
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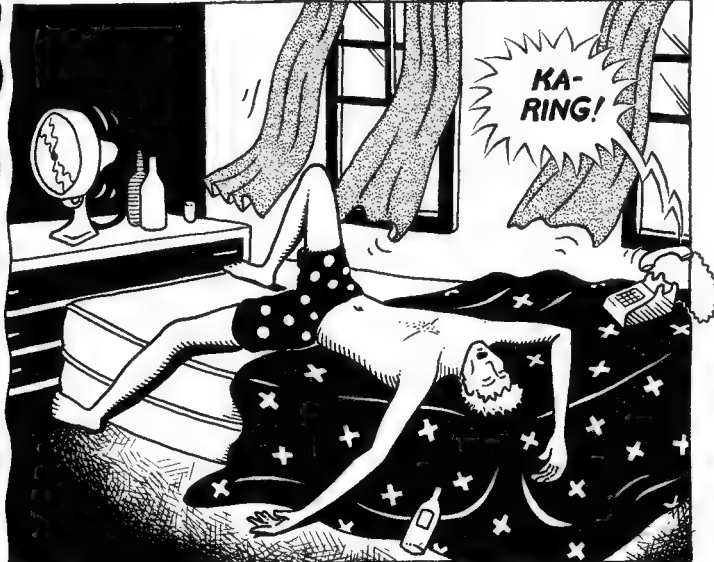
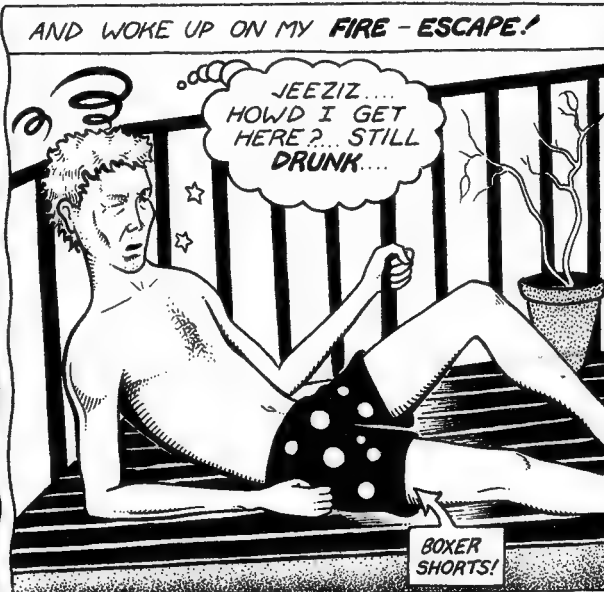
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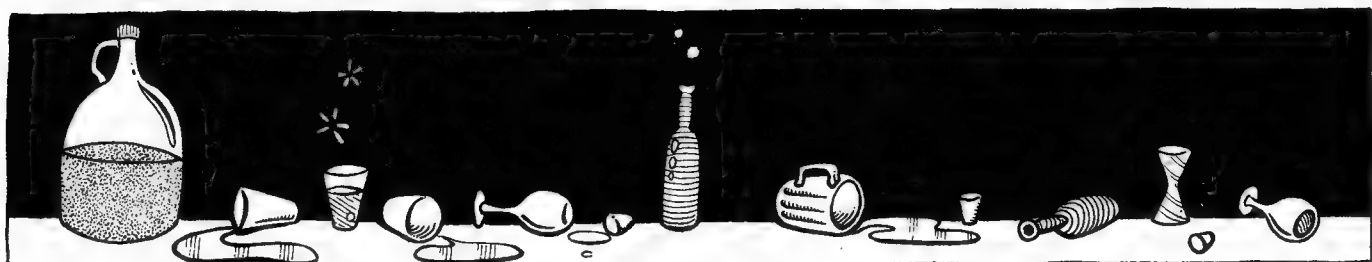
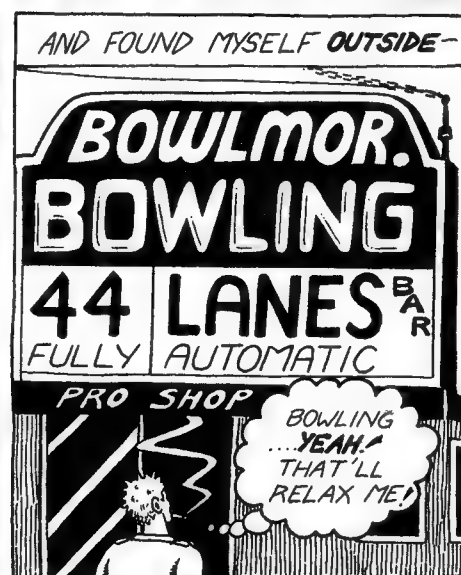
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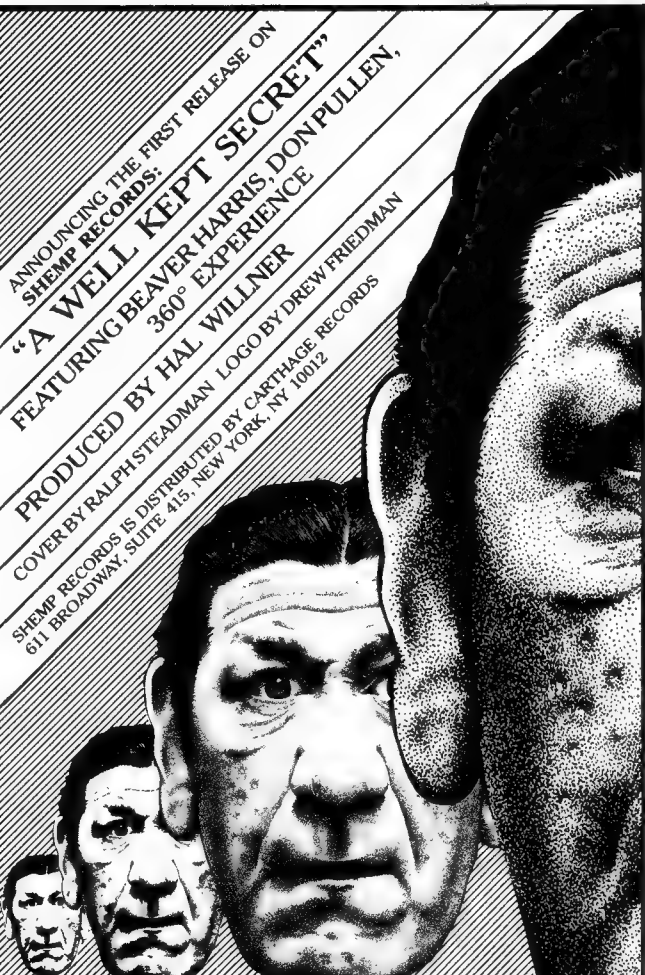
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REPLATE



COUNT SCREWLOOSE CARTOON PAGE

Drawn by Count Screwloose





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FROM HOOTERVILLE TO ETERNITY

By David Marc

Illustrations by Drew Friedman

From "Demographic Vistas," © 1984 U. of Penn. Press

"There's that strange music again, Uncle Jed," says Jethro.
 "What is that, boy?" Jed asks his "educated" nephew.
 "I don't know, but I'll tell you one thing: There's always somebody a'comin' to the door five minutes after we hear it," Jethro replies.

While relatively much critical attention has been given to the "sophisticated" sitcoms of Norman Lear and Grant Tinker, little has been said about what was probably the most popular sitcom—if not the most popular show—in television history, Paul Henning's *Beverly Hillsbillies* (CBS, 1962-71). Even among those critics who do not treat television itself as a pariah, most have

treated Henning as one. No less an explicator of popular American phenomena than Russel Nye wrote of Henning's comedies, "They deal in neither sex, nor issues, nor problems, but only in laughter." This of course is not true, nor could it be. Comedy, like tragedy, cannot take place without a context, without a relationship to what people believe about themselves and the

world. The theater of Beckett, Ionesco, and Pirandello has shown us at least that much. A situation comedy cannot provoke laughter in the same way the tickling of the bottom of the foot does. The TV maker dreams a world and builds it with scripts and actors and cameras and political constrictions and audience market tests and network transmission lines. The success of *The Beverly*

Hillbillies (and every other series that Henning was ever associated with) cannot be dismissed as coincidental, nor can the failure of dozens of sitcoms each season. Kenneth Burke has observed that drama gets its material from the historical conversation of a given culture. Televised drama is no exception.

The immense popularity of *The Beverly Hillbillies* and Henning's other creations is worth noting even within the context of mass-produced culture. During the *Hillbillies'* nine-year production life, it not only occupied a weekly prime-time spot on CBS (almost always in the Nielsen Top 20 and often Number One) but was stripped nationally on the network's weekday morning schedule as well. A glance at the Nielsen pantheon reveals that as late as 1982 nine individual episodes of the series remained among the fifty most watched hours in television history, with ratings comparable to those of *Super Bowls*. Rivalled only by the family western, *Bonanza* (NBC, 1959-73), the Henning sitcom was perhaps the most popular weekly series of the 1960s. The program enjoys lively rerun syndication even today.

As is the case with most TV shows, very few of the tens of millions who watched *The Beverly Hillbillies* were aware of the fact that a distinct personality had conceived, written, and produced it. Anonymity of authorship has been a distinctive feature of commercial television; the emergence of an auteur superstar, such as Norman Lear, has been a rare exception to the rule. Shows indeed come beaming into the living room like visions from some powerful force so mighty that its name cannot even be imagined. The indecipherable roll of credits that spins across the screen at the end of each program serves only to further obscure the mystery. Beneath the slick, mechanical, faceless veneer of network broadcast, however, the sweaty hands of the individual are still to be found at work.

Born in 1911 in Independence, Missouri, Paul Henning was a veteran of twenty-five years of sitcommaking when he launched what would prove to be his greatest hit. He was the industrious son of midwestern middle-class parents. A boy soda jerk, his customers included Harry Truman. As a student at the Kansas City School of Law during the Depression, he supported himself as a jack-of-all-trades at a local radio station, working as a sound effects man, disc jockey, singer, and scriptwriter for station KMBC during the mid-thirties. In 1937 he took his law degree, but that same year his unsolicited manuscript was accepted for production by *The Fibber McGee and Molly Show*. This gained Henning a regular position on the writing staff of the popular Chicago-based radio sitcom and ended his aspirations for a legal career. Within a year the young writer was off to Hollywood to try his hand at free-lancing. He eventually won a staff job with *The Rudy Vallee Show*, where he worked with a number of seasoned show business pros, including Abe Burrows. By the late 1940s, Henning had become a successful staff writer for the top-rated *Burns and Allen Show*, then airing on NBC Radio. When CBS chairman William Paley lured George and Gracie over to his infant television network for the 1948 season, he got Paul Henning in the bargain. Here the radio writer learned the nuts and bolts of sitcom production in the new medium. Though *Burns and Allen* was essentially a showcase for the virtuoso talents of its stars, Henning occasionally managed to make his interest in his Missouri background felt, especially in one cluster of episodes, during which Ronnie Burns became friendly with a "hillbilly" classmate at UCLA, eventually dating his sister from "back home." At this time, Henning also collaborated with fellow *Burns and Allen* writer Stanley Shapiro to create the hillbilly persona of "Charlie Weaver" for the late comedian Cliff Arquette.

Henning's break as a television auteur came in the mid-fifties. He created, produced, and wrote *The Bob Cummings Show* (NBC, 1955; CBS, 1955-57; NBC, 1957-59; ABC, 1959-61; known in syndication as *Love That Bob*). Though he did not address himself directly to the country/city paradigm in his first sitcom, Henning did manage to establish a number of his insistent concerns. The show starred Bob Cummings as a Hollywood playboy who shares a house with his widowed sister and her teen-



"Jed was to be a tall man of simple, homespun honesty and dignity—the kind of Ozark mountaineer I knew as a boy," Henning recalled.

age son. Bob Collins is a swinging fashion photographer, constantly on the make for the models and starlets who fill his studio. His style is often cramped, however, by his sister Margaret, who is determined to give her son Chuck (Dwayne Hickman) a wholesome, "old-fashioned" home life. Chuck embodies a Henning dilemma. Drawn to the slick glamour of his Uncle Bob's Southern California life, he is continually reminded of the moral superiority of his mother's "traditional" values, values she has carried with her from the Midwest. Bob, a product of the same midwestern home, seems frustrated but ultimately acquiesces to Middle American righteousness. In this early work, Henning also created the character of the lovelorn dilettante Pamela Livingston for actress Nancy Kulp. She would reprise the role as Jane Hathaway in Henning's next project, *The Beverly Hillbillies*.

After flirting with hillbilly characters and themes from time to time throughout his career, Henning finally got the opportunity to explore and exploit the concept fully in his new show. "I've wanted to write something about these lovable people ever since [childhood]," he said of the *Hillbillies* in the press release that accompanied its premiere on the fall 1962 CBS schedule. According to Henning, the key to success of a sitcom lies in the creation of likeable characters: "You can hate someone in a movie and enjoy it, but you don't want to see him again—or ever. In television, you need characters you'll like and want to see every week for years." He felt sure he had found such a character in a backwoods frontiersman whose virtue would dazzle amidst the decay of modern Southern California life. Henning recalls building his concept into a series "by working out the character of Jed Clampett, patriarch of the hillbilly clan."

The narrative thrust of Henning's tale is succinctly outlined in the lyrics of the bluegrass song that accompanies the signatory montage opening each episode:

Come and listen to my story 'bout a man named Jed,
A poor mountaineer, barely kept his family fed,
Then one day he was shootin' at some food,
When up through the ground come a bub-a-lin' crude,
—oil that is; black gold, Texas tea.
Well first thing you know old Jed's a millionaire,
The kinfolk said, "Jed, move away from there!"
They said, "Californie is the place you ought to be!"
So they loaded up the truck and they moved to Beverly,
—Hills that is; swimming pools, movie stars.

[Words and music by Paul Henning. Copyright Hen-Ten Corporation, 1962; used with permission of Carolintone Music Company, Inc.]

Though the value of oil in the outside "modern" world is unknown to the preindustrial Ozark mountaineer (Jed fears the black sludge will only ruin his land for farming), corporate geologists who have been scouting the area get wind of the discovery, and a deal is quickly consummated with a multinational conglomerate, leaving Jed and his family with \$25 million. We see, too, another trek westward by a backwoods family in the epic of American emigration.

Here again there is a transformation on the familiar model. The Clampetts reach the golden shores of California not as penniless Okies looking for stoop labor but with their millions already on deposit at the bank and a mansion waiting for them. Yet, despite this invitation to catapult to the heights of the boom-time sixties, Jed is a reluctant emigrant.

"A man would have to be a fool to give up all this," Jed says of his log cabin home, despite its lack of electricity and indoor plumbing. "All this," he knows—and the viewer will learn—is a spiritual and not just a physical place. It is Jed's status-conscious cousin Pearl, a town lady and a piano teacher, who convinces Jed to leave his beloved hills. She does this with three inducements, which form the narrative center of the more than 200 episodes that will follow. She argues that Jed must move the family to California because only in that promised land can his daughter Elly May find a suitable husband and her own son Jethro a proper career; furthermore (least important to the humble Jed), only in such a place can a man of his newfound means living a fitting Lifestyle among the "right" people. Like the duty-bound Lincoln departing his beloved Illinois for the burdens and responsibilities of Washington, D.C., Jed wistfully agrees to follow Pearl's counsel. Jed's Granny, who helped to raise him and has kept his home since the death of his wife, is less easily convinced. Like Steinbeck's Grampa Joad, she must be taken forcibly in her rocking chair and placed in the family's flatbed truck.



Jethro, despite his "superior education" and "broader awareness," or perhaps because of it, commits acts of stupidity so gross as to be obvious not only to the viewer but to the other family members as well.

Over the next decade, all of Cousin Pearl's promises remain unfulfilled. Elly May never marries. Jethro never settles on a career. Granny never loses her desire to return to the hills. Neither Jed nor the other members of the family are able to establish genuine ties to the "modern" world they enter. The urban utopia proves sterile. An impressive bank account is all they will ever share with their neighbors.

"Jed was to be a tall man of simple, homespun honesty and dignity—the kind of Ozark mountaineer I knew as a boy," Henning recalled. "I had Buddy Ebsen in mind from the beginning. I knew he'd been a dancer, with all kinds of grace and presence, who really knew how to carry himself." Ebsen, who had played second banana roles ranging from Shirley Temple's dancing partner in *Captain January* (1933) to Davy Crockett's sidekick in the 1950s Disney film series, did not disappoint Henning in the starring role. Jed indeed is selfless, honest, fair, and upright, a yeoman beyond the fantasies of Jefferson. Even vast and sudden wealth does not reorder his righteous priorities. Often seen sitting out in front of his thirty-two room mansion whittling, or attending to menial chores around the grounds, Jed is more importantly a moral interlocutor than a dramatic protagonist. In him, Henning establishes a vortex of identification. Jed's unsinkable moral logic and solid horse sense are constantly contrasted with the various alternatives embodied in the identities of the other characters.

Pearl's son Jethro, played by Max Baer, Jr. (son of the one-time heavyweight boxing champion) leaves his mother's home in Bug Tussle to go to California with his rich uncle. He is the only truly enthusiastic

emigrant. In the early episodes Henning, at his burlesque best, had the brawny Baer double in the drag role of Jethro's twin sister, Jethreen. The plot line had to be dropped, however, when Bea Benaderet, the actress who played the shy Jethreen's mother, was spun off into another Henning show. As a young man entering adulthood, Jethro is chiefly concerned with his education and career. He is enrolled in the fifth grade at the Potts School, an exclusive Beverly Hills day school. The genteel principal and faculty are aghast at the very idea of a twenty-year-old hayseed in jeans and a rope belt even entering the school building. They are coerced into enrolling him, however, through the efforts of Milburn Drysdale, the Clampetts' banker, who holds the school's mortgage. There is nothing in Beverly Hills considered so grotesque that it cannot be overlooked in the name of the almighty dollar. Eventually Jethro "graduates" the sixth grade and attempts to pursue careers as a brain surgeon, "double-naught" spy, charismatic leader of a hippie cult, and astronaut. (The Bodines, both mother Pearl and son Jethro, show a streak of status consciousness which is absent from the Clampett character. This may reflect the fact that they are "from town," as opposed to the backwoods Clampetts.) Jethro's aborted career attempts constitute one of Henning's major narrative themes. While Jethro occasionally expresses romantic feelings, he proves hopelessly naive and unsuccessful as a lover, ultimately preferring Granny's cooking to any of the money-hungry city women he meets. Like Al Capp's Li'l Abner, whom he resembles in figure and dress, Jethro's exaggerated physical prowess in no way extends to his love life. Of all the hillbillies, he is decidedly the most sympathetic to the modern, technology-based culture of Southern California. He is the only hillbilly who can drive a car and the only one susceptible to the media fads that seem to dominate Henning's Beverly Hills. Perhaps most to the point in terms of Jethro's role is that despite his "superior education" and "broader awareness," or perhaps because of it, he commits acts of stupidity so gross as to be obvious not only to the viewer but to the other family members as well. Uncle Jed, though uneducated, is a paragon of common sense and is most often Jethro's foil in matters of simple intelligence. At the same time, though he is a strapping young mountain man, Jethro must live in constant fear of his female cousin Elly May who repeatedly "whups" him in wrestling matches. As a would-be "modern" youth, Jethro often mocks Granny for clinging to the customs of the hills. He has nothing but derision for her home remedies and poultices, yet they invariably prove more effective than his "scientific" approaches. Jethro is, in many ways, a striking burlesque of American middle-class values. He is young, strong, handsome, wealthy, a defender of the "modern" point of view, not to mention white, male, and heterosexually inclined, and yet he is, in effect, a total zero, a nebbish of the most pathetic order. Jethro suffers the humiliations of displacement more severely than any of the Clampetts. He has been seduced by urban life, but he cannot become a part of it.

The beautiful Elly May (Donna Douglas), a paragon of sweetness and virtue, is more interested in her "critters" than in any of the suitors procured for her through the efforts of Jed, Granny, or the family's



"Henning tended to use Elly primarily as an ornament, offering long D. W. Griffith-like portrait shots of her face and dressing her in tight flannel shirts and tighter jeans."

banker/next-door neighbor Mr. Drysdale. At one point Jed buys a bankrupt movie studio in the simple hope of discovering at least one contract player who will interest his daughter. Elly, however, is unimpressed by Dash Riprock, Biff Steel, or any of the studio's stable of vapid male ingenues, preferring the company of Cousin Bessy, her pet chimpanzee. Displaying none of the domestic virtues embodied in Granny (Elly is particularly notorious in the kitchen), her Diana-like qualities are regarded affectionately but worryingly by Jed, who expresses anxiety over her maidenhood. She is not unhappy in her new surroundings, however, as she is able to establish a menagerie of "critters" to love and care for on the mansion grounds. If anything, she is enamored of the exotic forms of wildlife she encounters at the Los Angeles pet shops and zoos. The cages that imprison these animals are the only things that incite her anger; she buys and brings home all the "critters" she can. Elly's character remains virtually undeveloped beyond these simple givens throughout the series. She is rarely the center of dramatic attention. Henning tended to use her primarily as an ornament, offering long D. W. Griffith-like portrait shots of her face and dressing her in tight flannel shirts and tighter jeans. For variety, he occasionally outfitted her in swimsuits and even formal evening wear.



As a displaced priestess of the old culture living in exile among nonbelievers, Granny is not swayed from her faith.

Granny, as the chief antagonist to modern culture, is perhaps the most compelling of the hillbillies. Master chef, housekeeper extraordinaire of the sprawling mansion, natural/organic doctor, and stubborn partisan of the Confederacy, Irene Ryan's Granny is an important element of Henning's sitcomology. Her role personifies the continuing tensions between the idealized mother-culture community of the hills and the technologically governed *Gesellschaft* of Beverly Hills. As a displaced priestess of the culture living in exile among nonbelievers, Granny is not swayed from her faith. She expresses her alienation from the technoworld in no uncertain terms. At one point she arrives at Drysdale's Commerce Bank with her century-old wheelbarrow, demanding her cut of the Clampett millions in gold, ready to push it across the Rockies in time for the Annual Spring Possum Festival, which, much to her outraged amazement, is uncelebrated in Beverly Hills.

It is principally through the efforts of Granny that the old culture remains intact behind the superficial facade of the mansion. Her cuisine—various dishes making use of possum, hawk, gopher, and the like—is considered beyond compare by the family as well as visiting home folks. The culturally narrow moderns react with revulsion to these unfamiliar dishes and rarely stay for dinner. Granny remakes the mansion into a suitable habitat for the familiar culture. The leisure-class billiards room becomes the "fancy eatin' room." Curtains are hung over the entrance to the living room, making it into a traditional parlor, suitable for "courtin' and sparkin'." A root cellar is dug out on the patio. At one point an exact replica of the family's log cabin is built right on the mansion grounds; Granny promptly moves in. But perhaps the most profound transformation is the naturalization of the Olympic-sized swimming pool that sits behind the house into the "cee-ment pond." Here the estate merges with nature, such as it is in Beverly Hills. The "cee-ment pond" becomes an ersatz ecosystem, surround by the ever-growing menagerie of critters brought home by Elly May. Barnyard chickens cluck around the edges as Elly teaches

her cats to swim. An ostrich stares confusedly at Henning's camera.

Yet Granny is unsatisfied by her relatively circumscribed vector of cultural hegemony. In the *Gemeinschaft* of the hills, she was respected and depended upon; she was a doctor, midwife, matchmaker, moonshiner, and meteorologist. Beverly Hills has respect for neither age nor functional prowess; she is regarded as little more than a crank. Unimpressed by store-bought detergents, she insists on making lye soap in the backyard. Her neighbors find the smell distasteful and call the police. When she practices her proven "doctoring" talents even in the privacy of her own home, she is threatened with legal action by the local chapter of the AMA. She is proud and self-confident enough to remain unshaken, though she is resentful that her proven, practical talents are not appreciated. In the age of specialization her diverse capabilities distort her into a lunatic. And yet, in the face of it all, Granny repeatedly triumphs. If Cecil, her weather beetle, indicates that it's going to rain and a television meteorologist predicts zero percent chance of precipitation, the viewer can expect showers within the half hour.

Granny's stubbornness and quick temper (she goes for her shotgun at the slightest provocation) remove her, however, from the heroic realm. Henning's persona is clearly the less radical Jed. More intelligent than Jethro, more aware of the ways of the world than Elly May, more tolerant and adaptable than Granny, and stronger, more fair-minded and compassionate than any of the city people, Jed becomes the sole heroic possibility, with the soft underbelly of his naïveté as his more frustrating than tragic flaw. Jed—and not the assimilation-minded Jethro—remains the family leader in the new land. Unlike Jethro, who makes a greenhorn fool of himself, Jed does not pretend to understand the styles of the new culture, but his dedication to the "code of the hills," a universal and eternal guide to living, allows him to distinguish good from evil and to protect his family's integrity.

Outside the Clampett family, Henning creates an ethical landscape of modern society that is a decidedly bleak wasteland. The Clampetts, whose money frees them from daily worry and allows them the luxury of their naïveté, wrestle with what Henning treats as the relatively esoteric problems of stubbornness, pride, or vanity. These problems are resolved easily enough with simple moral homilies delivered by Jed in the traditional sitcom style of a Jim Anderson, a Danny Williams, or perhaps more precisely, a Sheriff Andy Taylor or a Grandpappy Amos McCoy. The city folk, on the other hand, seem far past redemption.

Milburn Drysdale (Raymond Bailey), a greedy banker from beyond the novels of Dreiser, is Jed's next-door neighbor and financial chargé d'affaires. While Drysdale is fond of touting the virtuous, hardworking ways of the Clampetts in his public rhetoric, he is actually shocked and horrified by their ethically ruled, as opposed to money-ruled, thinking. He often faints dead away at Jed's generous suggestions of charity and fairness, as when Jed insists on paying for his nephew's equipment and training when Jethro faces military induction (Vietnam Period). As the series progresses over the years, Drysdale's greediness grows in both intensity and pettiness. Henning overlays the caricature until it reaches a point of burlesqued hyperbole in the latter episodes.



"As the series progresses over the years, Drysdale's greediness grows in both intensity and pettiness."

If Mr. Drysdale's capacity for emotion is limited to financial matters, mere money seems beneath the contempt of his wife Margarette (Harriet MacGibbon). Their



OLIVER: Fresh Air!

marriage is singularly loveless. Even the miraculous appearance of Sonny Drysdale ("a perennial college student and playboy," portrayed by veteran television comedian Louis Nye) does nothing to mitigate the coldness of the only marriage regularly portrayed in the series; we learn he is Mrs. Drysdale's child by a previous husband. Though an emigré herself (from the blue-blooded townhouses of Beacon Hill), Mrs. Drysdale is horrified and disgusted by the "primitive riffraff" who have invaded her exclusive neighborhood. A "true aristocrat," she cares nothing for the Clampett millions lying in her family's bank and objects to the hillbillies on frankly class grounds. By contrast, her nouveau riche husband (who is president of the bank by virtue of their marriage) is a fawning sycophant to the Clampetts. Unlike her contemporary sitcom millionaire counterpart, Lovey Howell of *Gilligan's Island* (CBS, 1964-67), who is also forced by circumstances to live among her inferiors, Mrs. Drysdale is in no way sweet or sensitive beneath her frippery. Pretentious, obnoxious, and antidemocratic, she rarely gains our sympathies, even when suffering self-perceived humiliations at the hands of her uncouth neighbors.



Though sexually frustrated, Miss Hathaway displays more libidinous energy than any of Henning's other characters.

The only nonhillbilly character worth an ethical slug nickel is the witty and urbane, if terminally dilettantish, Vassar-educated Jane Hathaway. Nancy Kulp is brilliant in the role of Mr. Drysdale's self-consciously flat-chested secretary. As in *Love That Bob*, she is Henning's personification of *Culture*. (Her subsequent effort in *Lear and Yorkin's Sanford and Son* is a pale reprise.) Though sexually frustrated, Miss Hathaway displays more libidinous energy than any of Henning's other characters. Jethro is the continuing object of her desire, though he never manages to pick up on her more than obvious clues. Of the city folk, she is clearly the moral paragon, berating Mr. Drysdale for his greediness, even at the risk of her job, and clearly opposing Mrs. Drysdale's blind snobbery, often with lofty speeches on the theoretical virtues of democratic attitudes. Despite her hard work and conscientiousness, she is underpaid and overworked by Banker Drysdale. More than once he fires her. Of course she is ultimately indispensable to the operation of the bank, and Drysdale gets her back to her desk by tearfully exploiting her unflagging loyalty. Miss Hathaway's quest for sexual gratifica-

tion is painfully pathetic. She is consistently judged by her homely appearance and despised for "culture" and education—except by the Clampetts. They often do not understand what she is talking about when she breaks into Elizabethan soliloquies on any of a thousand topics, but they do understand Miss Jane as a "nice" person and are happy to treat her as one of their own. While Jed is the head of the Clampett household because of his moral authority, Jane Hathaway is the least powerful modern as a result of her ethical concerns.

The Beverly Hillbillies clearly represents a departure from the formula that dominated the sitcom throughout the 1950s. Sitcoms, especially nuclear-family sitcoms, had most often portrayed idyllic hierarchical families living in homogeneous community settings. A member of the family—usually a child—succumbs to some hedonistic temptation or a "too easy" solution to some pressing problem. This morally lax attitude or act precipitates a crisis of guilt and alienation, which is then solved by the delivery of a moral pronouncement by the father, mother, or sometimes even another child. Such tormented sitcoms as *The Trouble with Father* (CBS, 1950-55), *Make Room for Daddy* (a.k.a. *The Danny Thomas Show*; ABC 1953-56; CBS 1957-64), *Leave It to Beaver* (CBS, 1957-63), and *The Donna Reed Show* (ABC, 1958-64), among others, clearly come out of this mold. *Father Knows Best* (CBS, 1954-55; NBC, 1956-58; CBS, 1958-64) is perhaps the sterling exemplar. This tradition, popular since the Andy Hardy movies and radio days, went into decline in the midsixties though a few favorites, notably *The Andy Griffith Show* (CBS, 1960-68), managed to hang on well into the Beatles/Vietnam Period. *The Beverly Hillbillies* differs from these shows in that the individual crisis of a family member is not the weekly center of narrative concern. The feelings of Henning's characters are never really vulnerable to the pathetic sting. Instead, we are invited to turn our attention to their outlooks, beliefs, and methods of coping with the world and evaluate these in terms of our own—and official—wisdom. Free of Dickensian emotional identification, *The Beverly Hillbillies* invites the viewer into the epic arena of testing cultural assumptions. Identification occurs not so much with one character or another as it does with one cultural point of view or the other. The antagonists are cultures. A pitched battle is fought in each episode between the homespun, right-minded values of the Clampetts, which represent a traditional, folkish, "real American" culture, and a cutthroat, money-ruled technocracy, represented by the city people.

The Clampetts are a noble possibility conjured from America's cultural unconscious. Paradoxically, it is the Clampett money, the very symbol of corruption, that protects them from the dissipating influences of the metropolis. It is impossible to take this model seriously if one doesn't have the \$25 million. Clampett virtue is, alas, paradise lost for most of us. Henning's vision is not dynamic but merely whimsical and nostalgic. He has created a nihilistic caricature of modern life, not a satire. We are mocked but not instructed. This is terrifying and funny, but mostly funny.



LISA: Times Square!

Henning continued to treat and exploit these themes in the two series he spun off from *The Beverly Hillbillies*: *Petticoat Junction* (CBS, 1963-70) and *Green Acres* (CBS, 1965-71). *Petticoat Junction* is in many ways a flaccid retreat to the "realistic" solving of ethical family dilemmas of the 1950s sitcom. Henning conceived the series principally as a vehicle for Bea Benaderet, an actress who had played Henning roles for years, first as Blanche Morton on *The Burns and Allen Show* and later as Cousin Pearl on the *Hillbillies*. *Petticoat Junction* was not a spin-off in the strictest sense of the term; the identity of the key character was completely changed. After a few years, with Cousin Pearl gone and forgotten, Henning was able to initiate crossover episodes between the two shows. Fond of Benaderet's matriarchal qualities, Henning originally had her test for the role of Granny. Though she did not get that role, he was effusive in his praise of her.

I'd known Bea and her great talents for twenty years, and I had her in mind for the part of Cousin Pearl. But I told her to go ahead and test for Granny—which she did, along with Irene Ryan and others. Then Bea took one look at the way Irene did the part and said to me, "There's your Granny." Of course she was right—and Bea became Cousin Pearl at the beginning of the series. A year later I tailored the starring role of Kate Bradley on *Petticoat Junction* for Bea. She was modeled on my boyhood memories of a friendly little woman who operated a rural hotel in Eldon, Missouri. Here again, it was a case of creating likable, memorable characters and telling their problems in a humorous way.



Fond of Benaderet's matriarchal qualities, Henning originally had her test for the role of Granny.

Kate Bradley is the widowed proprietress of a tiny backwoods hotel lying on the single-track branch railroad between Hooterville and Pixley. Three daughters meant, of course, endless crises of manners, mores, and morals, and, as can always be expected in the Henning world, the old ways were indeed the best ways. Having moved his setting out of the modern city, Henning restricted the possibilities of city/country contrast in this show. The unfortunate result was that the country folk became nauseatingly cute. The greatest contribution of *Petticoat Junction* was not its weak, predictable story line but its establishment of the geographical cosmos of Hooterville that Henning would use to greater advantage in *Green Acres*.

With *Green Acres*, Henning achieves his wildest and freest vision of American society and values—and his greatest artistic success. By setting *Petticoat Junction* in the backwoods, Henning sacrificed the watershed of his humor: the daily confrontation of American ancient and modern. He recaptured it in *Green Acres* by bringing a pair of hyperbolic moderns right into the heart of the hills culture. The show is essentially a mirror reversal of *The Beverly Hillbillies*. Oliver Wendell Douglas (Eddie Albert) is a wealthy New York attorney who decides to give up his lucrative practice and Park Avenue penthouse and "drop out" (1965) of the rat race to fulfill his boyhood dream of working an American family farm. His wife, Lisa, a former Hungarian countess played with Stanislawski passion by Eva Gabor, is not anxious to forsake Metropolis for Hooterville. The opening signatory montage intercuts shots of Hooterville and Manhattan as the principals sing:

OLIVER: Green Acres is the place to be,
Farm livin' is the life for me,
Land stretching out so far and wide,
Keep Manhattan, just give me that countryside.

LISA: New York is where I'd rather stay,
I get allergic smelling hay,
I just adore a pent-house view,
Darling I love you, but give me Park Avenue.

OLIVER: The chores!

LISA: The stores!

OLIVER: Fresh Air!

LISA: Times Square!

OLIVER: You are my wife....

LISA: Goodbye, city life...

ENSEMBLE Green Acres, we are there.

[Words and music by Vic Mizzy; ©1965 Fwy Music Company; assigned 1983 to Orion Music Publishing, Inc.]

The dapper Douglasses arrive in their Lincoln Continental convertible at a ramshackle old farm, which has been sold to them by Mr. Haney (Pat Buttram). The Henning knave figure is familiar. On the scale of a rural drummer, Haney is every bit as much a cutthroat capitalist as Drysdale and Bedloe. He mercilessly bleeds Oliver, the naive city slicker (naiveté has come full circle), selling him every manner of device and machine necessary for "modern American agriculture." None of them works. Oliver can see no conflict between his romantic visions of running a "traditional American yeoman's farm" and, at the same time, using all the "latest methods" to do it. "Isn't that," demands the idealistic attorney, "what made America great?" He continually seeks "scientific" advice from the county agent, Hank Kimball. Alvy Moore, in the role of the modern bureaucrat Kimball, provides some of Henning's most hilarious comic moments in classical "double-talk" scenes that follow the tradition of Al Kelly and Professor Irwin Corey. Un-

daunted, Oliver is resolved to farm by the book—and teach the doubting locals a lesson or two about modern American agriscience. However, the alarming truth of which everyone but urbane Oliver is aware is that cause-and-effect, as preached by such as Newton, Descartes, and Luther Burbank, is simply not the operative principle of the Hooterville universe. Lisa, no empiricist, instinctively comprehends this and, despite her reluctance to become a farm wife, fits in well with the local culture. Perhaps her roots in a traditional, preindustrial European feudal system make this at least somewhat logical. Neither Lisa nor any of the locals has any trouble accepting the fact that at Green Acres one pushes down the toaster to turn on the lights or opens the refrigerator door to light the oven. Fred Ziffel's pig, Arnold, is an avid television watcher and is working on a book. New Yorker Oliver simply stands by and watches in open-mouthed disbelief.

Oliver's faith in reason and scientific order is as messianic as Granny's faith in her notion of the universe. At Sam Drucker's General store (this becomes the center of the Henning universe; it is patronized by the residents of *Petticoat Junction* and even the visiting Clampetts from time to time), the former barrister can often be seen expounding on these beliefs. Echoing the public-speaking style of Jane Hathaway, he makes romantic speeches about the virtues of American family farming, shamelessly posing for the camera as a heroic country gentleman. A fife and drum strike up "Yankee Doodle Dandy" on the sound track. "Uh-oh," Fred Ziffel says to the good old boys around the cracker barrel. "There goes that music again. Mr. Douglas is about to make one of his speeches. I've got some chores to do."



Sam Drucker's General Store becomes the center of the Henning universe.

The farmers shrug and return to their work, getting by with their traditional methods as they always have. Oliver meanwhile must live off his New York bank account.

The Douglasses attempt to create a "modern" cultural ghetto inside their dilapidated old farmhouse, just as the Clampetts create a "traditional" ghetto inside their fabulous mansion. Oliver and Lisa are not nearly so successful. They order a telephone, but the local phone company has only enough cable to reach the top of the telephone pole outside their house. They climb the pole when the phone rings, most often too late to get the call. They bring their "miracle age" appliances from New York, but these prove a bit too much for the farmhouse's electrical system. Their king-size designer bed takes up virtually the entire bedroom so that they must climb over it to cross the room.

In *Green Acres*, Henning subjects the audience itself to cultural dislocation. As citizens of the technoworld, viewers cannot help but identify with Oliver and his faith in rational order, but Henning pulls the rug out from beneath our empirical feet. The laws of scientific thinking may hold true where they are subscribed to as cultural assumptions—in places such as New York and Los Angeles (except for the Clampett mansion)—but then other orders also obtain where they are believed in. "Reality" is merely a function of culture.

Henning used the same dramatic formula for *Green Acres* that he created for the *Hillbillies*. Russel Nye incorrectly describes this as "the one joke series." In fact, Henning's shows are filled with thousands of jokes. They could more appropriately be called "one dramatic conflict series." In *Green Acres*, Henning gives us the same dramatic conflict as the basis for humor that he gave us in the *Hillbillies*: modern culture versus folk culture. In both cases, the object of lampoon is modernity.

PAUL HENNING VIDEOGRAPHY

THE BEVERLY HILLBILLIES

FIRST TELECAST: September 26, 1962

LAST TELECAST: September 7, 1971

BROADCAST HISTORY:

Sep 1962-Sep 1964, CBS Wed 9:00-9:30
Sep 1964-Sep 1968, CBS Wed 8:30-9:00
Sep 1968-Sep 1969, CBS Wed 9:00-9:30
Sep 1969-Sep 1970, CBS Wed 8:30-9:00
Sep 1970-Sep 1971, CBS Tue 7:30-8:00

CAST:

Jed Clampett	Buddy Ebsen
Granny Clampett	Irene Ryan
Elly May Clampett	Donna Douglas
Jethro Bodine	Max Baer, Jr.
Milton Drysdale	Raymond Bailey
Jane Hathaway	Nancy Kulp
Cousin Pearl Bodine (1962-1963)	Bea Benaderet
Mrs. Drysdale	Harriet MacGibbon

PETTICOAT JUNCTION

FIRST TELECAST: September 24, 1963

LAST TELECAST: September 12, 1970

BROADCAST HISTORY:

Sep 1963-Sep 1964, CBS Tue 9:00-9:30
Sep 1964-Aug 1967, CBS Tue 9:30-10:00
Sep 1964-Sep 1970, CBS Sat 9:30-10:00

CAST:

Kate Bradley (1963-1969)	Bea Benaderet
Uncle Joe Carson	Edgar Buchanan
Billie Jo Bradley (1963-1965)	Jeanne Riley
Billie Jo Bradley (1965-1966)	Gunilla Hutton
Billie Jo Bradley (1966-1970)	Meredith MacRae
Bobbie Jo Bradley (1963-1965)	Pat Woodell
Bobbie Jo Bradley (1965-1970)	Lori Saunders
Betty Jo Bradley	Linda Kaye
Charlie Pratt (1963-1970)	Smiley Burnette
Floyd Smoot (1963-1968)	Rufe Davis
Homer Bedloe (1963-1966)	Charles Lane
Sam Drucker	Frank Cady
Steve Elliott (1967-1970)	Mike Minor
Dr. Janet Craig (1969-1970)	Jane Lockhart
Wendell Gibbs (1969-1970)	Byron Foulger

GREEN ACRES

FIRST TELECAST: September 15, 1965

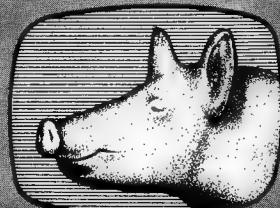
LAST TELECAST: September 7, 1971

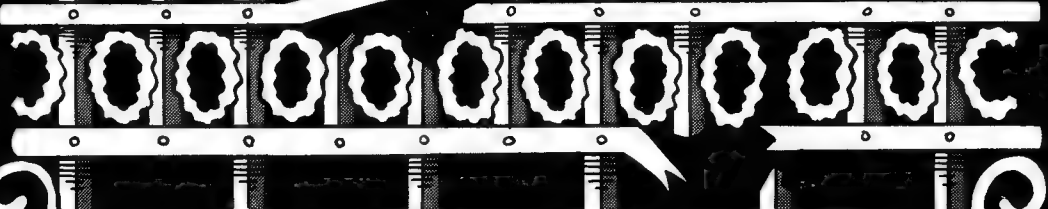
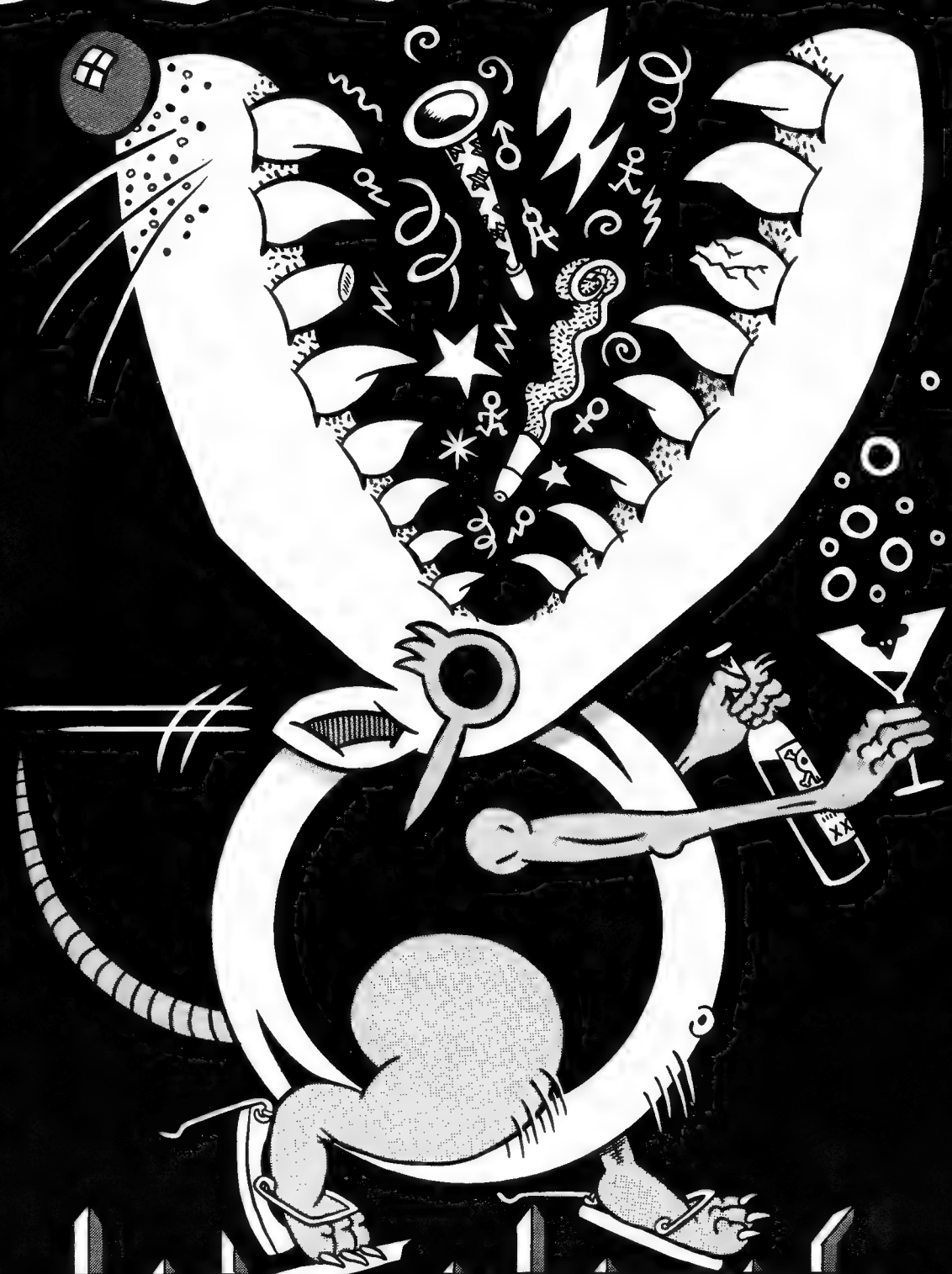
BROADCAST HISTORY:

Sep 1965-Sep 1968, CBS Wed 9:00-9:30
Sep 1968-Sep 1969, CBS Wed 9:30-10:00
Sep 1969-Sep 1970, CBS Sat 9:00-9:30
Sep 1970-Sep 1971, CBS Tue 8:30-8:30

CAST:

Oliver Wendell Douglas	Eddie Albert
Lisa Douglas	Eva Gabor
Mr. Haney	Pat Buttram
Ed Dawson	Tom Lester
Hank Kimball	Alvy Moore
Fred Ziffel	Hank Patterson
Doris Ziffel (1965-1969)	Barbara Pepper
Doris Ziffel (1969-1970)	Frank Ryan
Sam Drucker	Frank Cady
Newt Kiley (1965-1970)	Kay E. Kuter
Alf Monroe (1966-1969)	Sid Melton
Ralph Monroe (1966-1971)	Mary Grace Canfield
Darlene Wheeler (1970-1971)	Judy McConnell

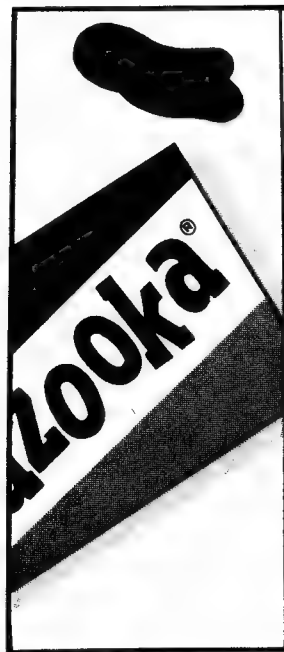




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1-48

MORT

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TELL ME MORT, DID YOU TAKE OFFENSE IN OUR LAST SESSION WHEN I SUGGESTED THAT THE ORALTENDENCY YOU DISPLAY TOWARD YOUR INNER SHIRT IS DUE TO THE REPRESSED DENIAL OF A CLASSIC OEDIPUS COMPLEX, THAT YOUR IRRATIONAL HYSTERICAL OUTBURSTS ARE A CLEAR-CUT PHYSICAL MANIFESTATION OF A CASEBOOK SCHIZOID PERSONALITY + THAT YOUR COMPULSIVE PUNNING IS IN FACT AN AGGRESSIVE ACT OF SYMBOLIC CASTRATION AIMED AT THOSE WHO YOU PERCEIVE AS A THREAT + WHO HEIGHTEN YOUR FEARS OF SEXUAL INADEQUACY?



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NEW GARDENS

SAD But TRUE!

ABSTRACT CONFECTION -IST?

Before his universal acclaim as one of the pivotal figures in the ongoing history of 20th century art, Action Painter Willem de Kooning was a notoriously unsuccessful Carvel owner/operator.

Fudgy The Whale XIV Father's Day 1948. Supersmooth premium-quality dairy product on cardboard. 12" x 12" MOMA N.Y. (Abby Aldrich Rockefeller Refrigerator)

Natural cloud formation in the shape of a natural rock formation.

J. Riley of N.Y.C., N.Y. points quarters red.

Natural rock formation in the shape of a natural cloud formation.

J. Riley of Jersey City, N.J. scrapes red paint off quarters

© 1984 MARK NEWGARDEN

NEW WAVE

DON'T COPY MY STYLE!

THAT WASN'T ME COPYING YOUR STYLE. THAT WAS RICARDO COPYING EDUARDO'S STYLE.

IT COULDN'T HAVE BEEN RICARDO COPYING EDUARDO'S STYLE. EDUARDO DOESN'T HAVE A STYLE.

"EDUARDO HAS A STYLE BUT HE GOES TO PIE MY STYLE."

HE ONLY COPIES YOUR STYLE WHEN YOU COPY FILIPPO'S STYLE.

I DON'T COPY FILIPPO'S STYLE. ENRICO COPIES FILIPPO'S STYLE.

YOU THINK ENRICO COPIES FILIPPO'S STYLE??

Enrico copied Filippo's style but with a little bit of your style....

YEAH. I LIKE THAT STYLE.

I LIKE THAT STYLE BUT IM GETTING SICK OF THAT STYLE.

THAT STYLE IS GETTING TOO STYLISH FOR ME!

YEAH. THAT STYLES NOT EVEN A STYLE ANYMORE!

MY STYLE IS LIKE A COMBINATION OF YOUR STYLE, MY STYLE, RICARDO'S STYLE, EDUARDO'S STYLE, FILIPPO'S STYLE + ENRICO'S STYLE BUT MY NEWEST STYLE IS TOTALLY BASED ON MORTY'S STYLE!!

WHAT'S YOUR STYLE LIKE NOW?

YEAH?

YEAH.

SO WHO'S MORTY?

NEW WAVE

D R W H A T ? ? ? ?

23

© 1984 MARKO RICARDO EDUARDO FILIPPO ENRICO MORTY LOOKING FOR TROUBLE NEWGARDEN



Apartment 497, E. 57th Street, between 5th Avenue and Madison, the body of DAVID B. SLACKINE was found, strangled with a dog collar. Except for some drops of blood on the neck, there were no signs of violence. . . . The victim was an S & M fetishist who frequented the "boots and leather" bars of the West Village. Scattered around the body: handcuffs, a hood, torn leather clothing, handkerchiefs. . .



Carmine Street (in the heart of the West Village), HANS H. HAMSON was pushed out of a 5th floor window. Fracture of the skull. The neighbors, when interrogated, were stunned: the victim was a reserved and shy young man who rarely received visitors. The police report reads: HANS H. HAMSON: TRANSGESTITE.



5:00 A.M., GEORGE WASHINGTON BRIDGE. . . the body of RAY FALSTER, hanging a half mile above the HUDSON RIVER. Third sexual fetishist homicide in NEW YORK, undoubtedly the work of the same murderer. RAY FALSTER was often bound and gagged by his bisexual partners.



573 Lexington Ave., near 42nd St. The fifth victim of the maniac who has been on the rampage for two months. FRANK W. OWES, JR. Also known as a sexual fetishist. Assassinated by a bullet in the head. His bureau drawers, full of female lingerie, had been pulled out, bras lay scattered about.

NEW YORK CITY GAZETTE

NEWS IN BRIEF

SUNDAY, DECEMBER 23, 1984



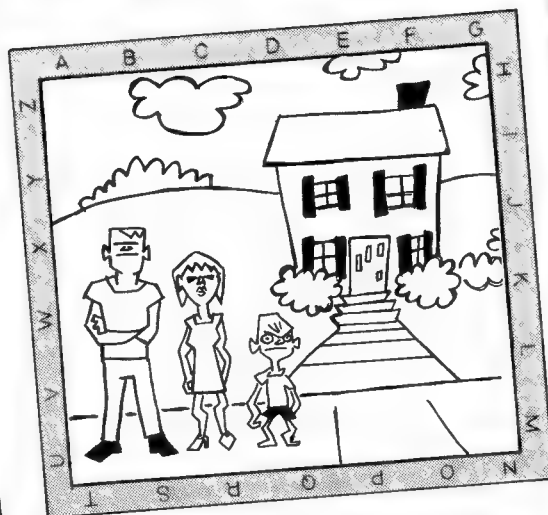
170 VarICK Street: BILL. WRITER. Journalist for New yORk City GaZETte.
 InterESTing case.By foLLowing THis sTOry, you too HAVE beCOme a "VoyEUR": You
 HAVE ALSO succeeDED In tracking Me Down. YOU WILL BE ELIMinated like those Other
 PerverTs. I Will eliminATe All Of You: "KEEP THE CITY AND OUR NATION CLEAN". . .

DWAYNE AND MARGOT



A BEDTIME STORY

©1984 Kristin Barnet



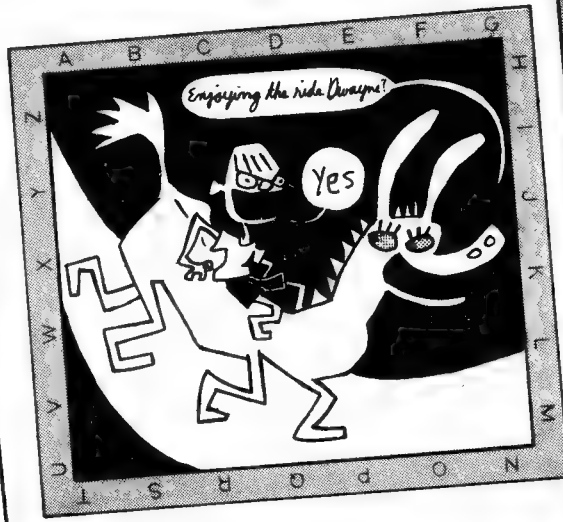
This is Dwayne! He likes his mother and father, but he likes his donkey more!

1



This is Margot! She is Dwayne's donkey! Her eyes are blue and her hair is blonde! She is pretty!

2



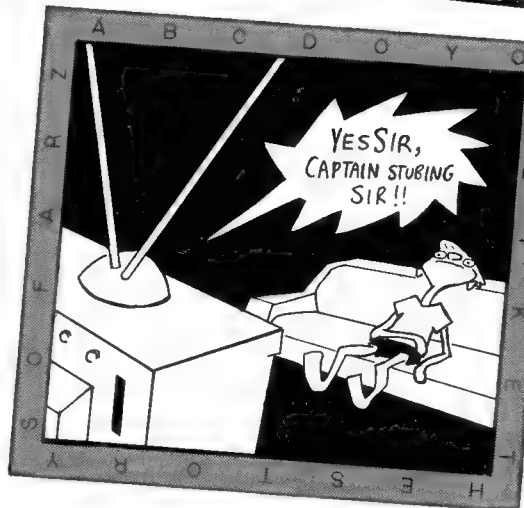
This is Margot playing with Dwayne! She plays with Dwayne every day! They have lots of fun!

3



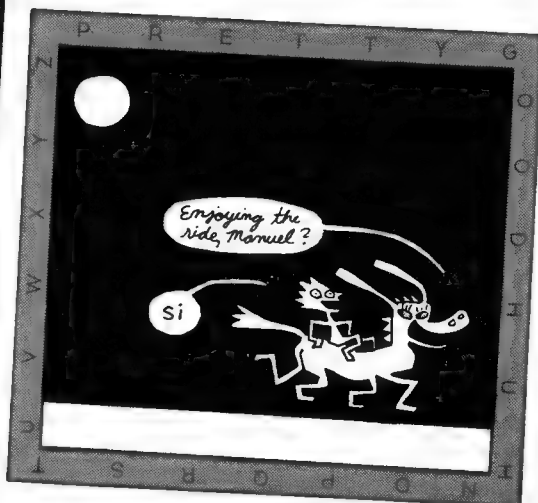
This is Margot leaving! She has to leave every night! Dwayne is sad!

4



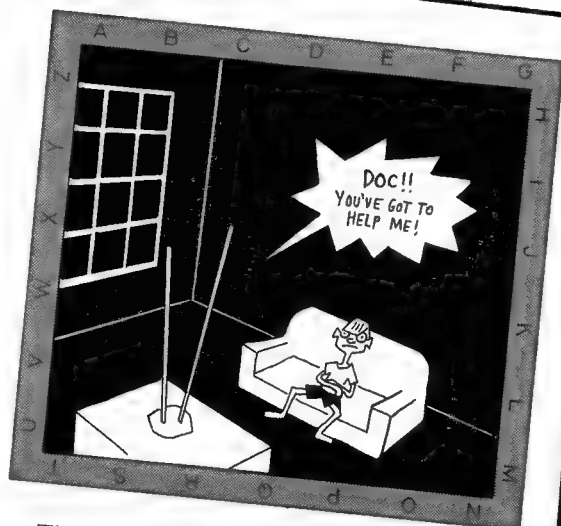
This is Dwayne watching t.v.! He is killing time until Margot returns! He is still sad!

5



This is Margot playing with Manuel! She plays with Manuel every night! They have lots of fun!

6



This is Dwayne still watching t.v.! He is still sad! He will not be happy until Margot returns!

7



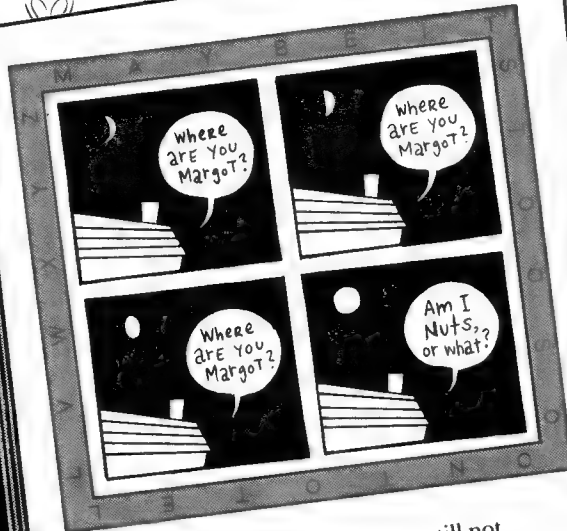
This is Dwayne waiting for Margot! He will wait by the window until she returns! He is still sad!

8



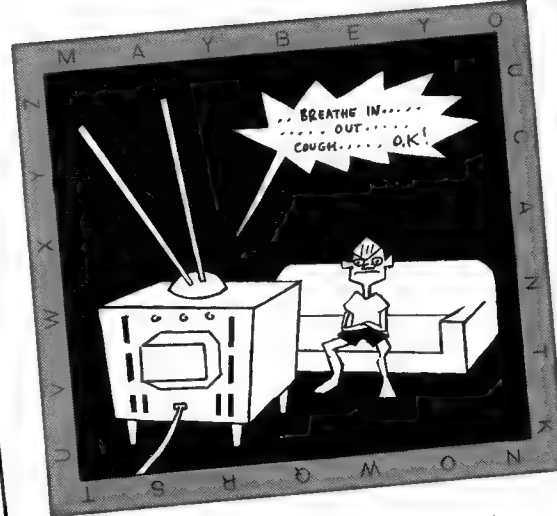
This is Dwayne still waiting for Margot! He is still sad! He is also angry! It is almost dark!

9



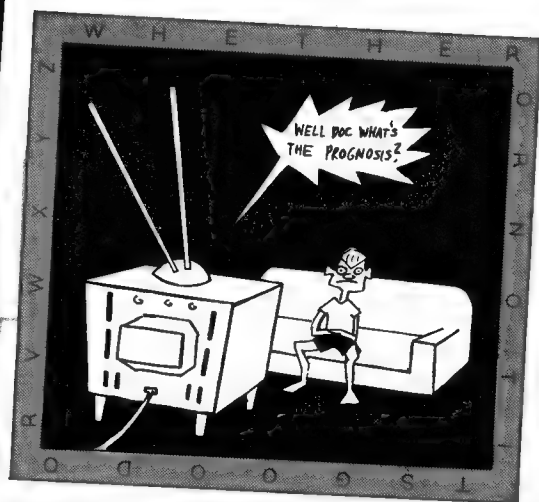
This is a long time! Margot has still not returned! Dwayne is still sad and angry! She will never return!

10



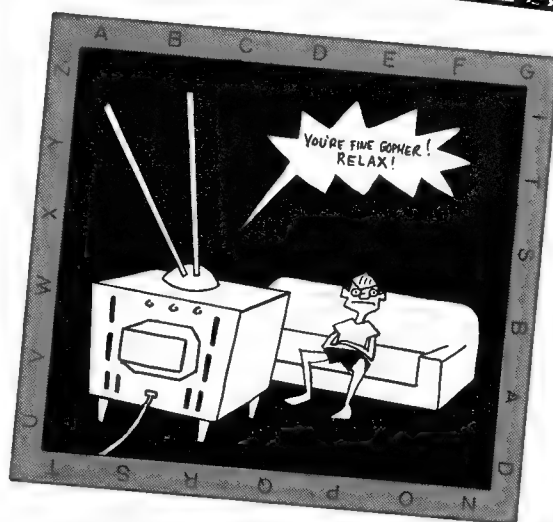
This is Dwayne watching more t.v.! He is not sad! He is not angry! He is confused!

11



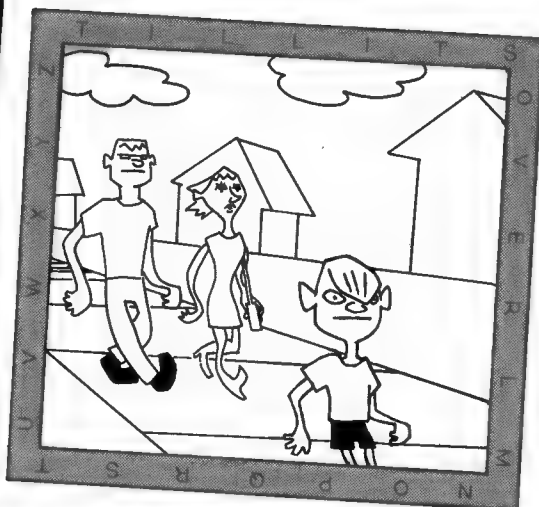
This is Dwayne still confused! He is trying to remember Margot! He is trying to remember the color of her eyes!

12



This is Dwayne failing to remember the color of her eyes!

13



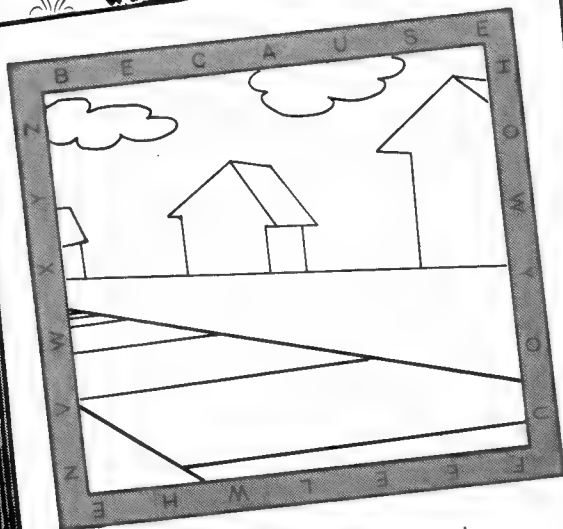
This is Dwayne cured of his sick passion! He feels fine!

14



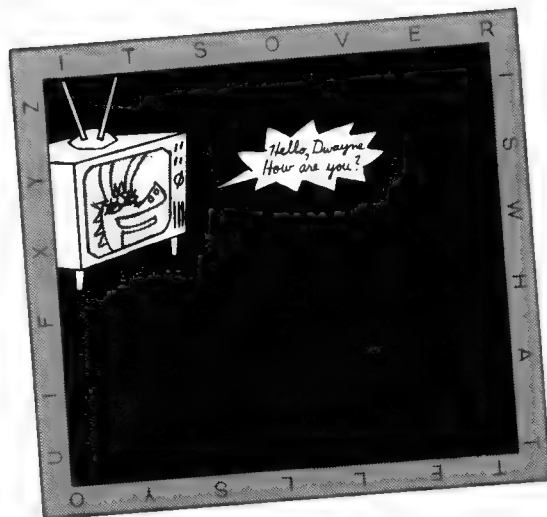
This is the second of a three part progression through time and space which depicts in graphic terms the growing emptiness of Dwayne's life without Margot!

15



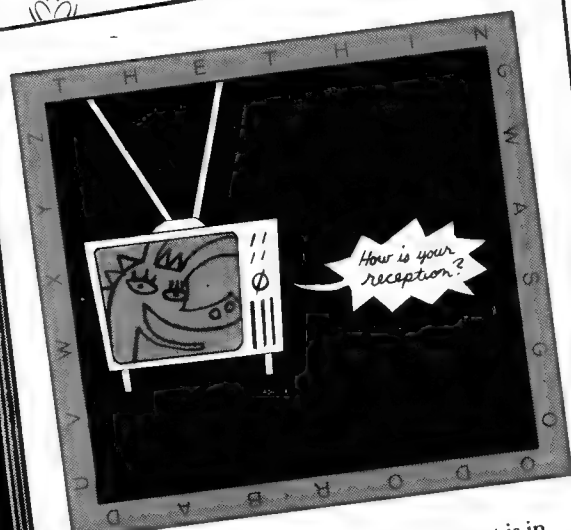
This is Dwayne's life without Margot!

16



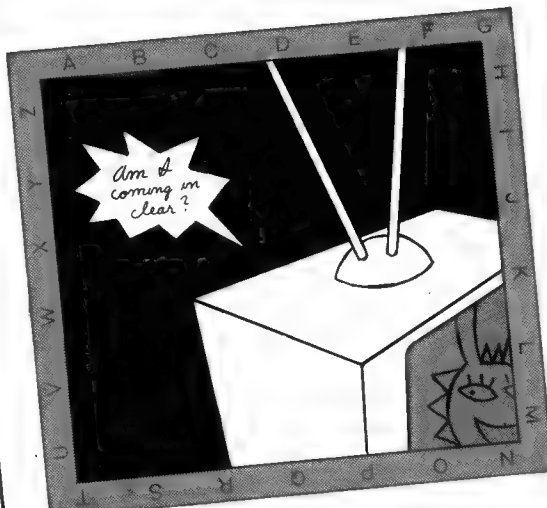
This is Margot returning to haunt Dwayne's dreams!

17



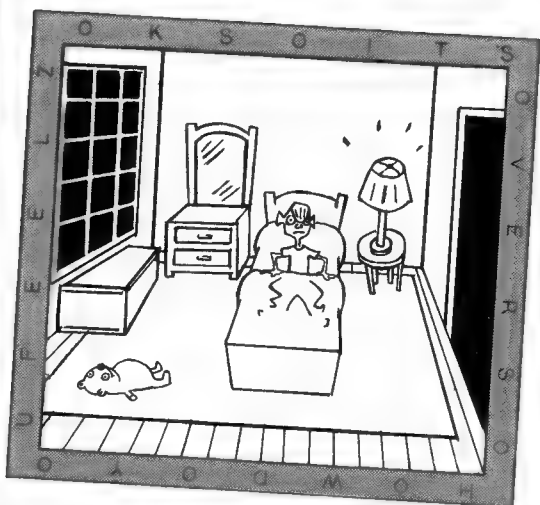
The picture is black and white! Margot is in color! I mean she used to be in color!

18



This is the end of the dream! Dwayne is about to wake up!

19



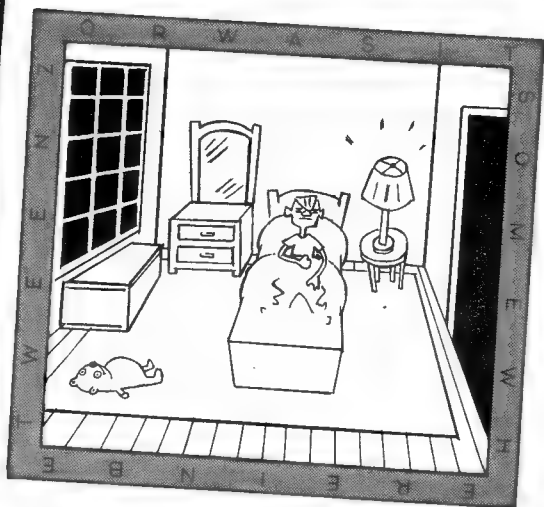
This is Dwayne! He is awake! He is trying to remember something!

20



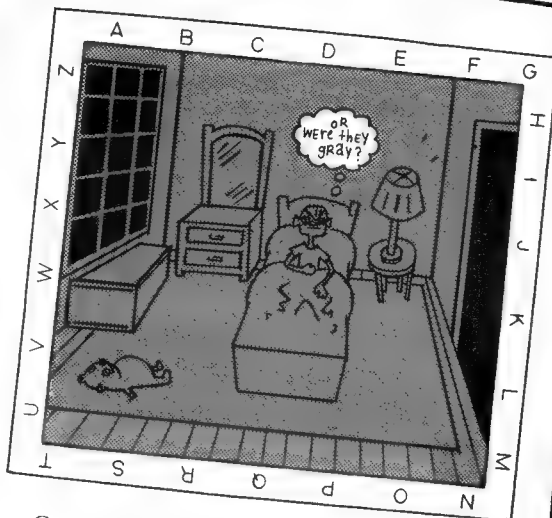
This is an epiphany! Dwayne has remembered what it was he was trying to remember! It is a small victory!

21



A small victory for a small mind!

22



Go back to sleep, sap!

23

HERE'S A WHOLE TREASURE CHEST OF FUN FROM INDEPENDENT!!

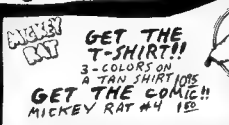
BAD TASTE

ZIPPY JERSEY
RED POLKA DOTS
ON YELLOW SLEEVES
YOW! 16.95



T-SHIRTS

OH WOW!
"TWO WEEKS AGO
HE WAS DRUMMING
ME IN THE ELEVATOR!
AND NOW... AND NOW
I'M LUCKY IF HE
REMEMBERS MY
GODDAM NAME!"
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WHITE SHIRT 10.95
@GRUFFY



HEY LOOK...
BUY ANY THREE T-SHIRTS
AND SAVE \$1.00 ON EACH!!
ALL SHIRTS 100% COTTON
"HAWES" SPECIFY SIZE!



**WEAR YOURSELF
RAW!**
WITH THESE
T-SHIRTS!!
RED + BLACK
ON WHITE
4-COLORS
ON WHITE
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each
(PRINTED ON!!)
@SPIEGELMAN
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DIE!!!
@STOLZ

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NUMBER! CUSTOMER PAYS EXACT
FREIGHT ON C.O.D. ORDERS! ALLOW
2-3 WEEKS DELIVERY! MONEY ORDER
4-5 WEEKS! W/ PERSONAL CHECK!!!
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Purchase with Reg. Fee
\$4.99 \$24.99 \$24.00 \$3.00
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HEY PHILISTINE...
GO WITH "BOB" T-SHIRTS!
RED + YELLOW ON
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RED ON
BLACK 9.95
RECIPE
BLISS!!

**CHECKERED
DEMON!! YES!**
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AND YELLOW
ON WHITE T-SHIRT
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CHECKERED SLEEVES
16.95
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SEX! #7, #8, #10
SEX! 1.75
each
SEX!

ISSUES
#6
7
8
9
10
GET
'EM
ALL!!
ONLY...
\$2.50 each!! WOW!
CAN IT BE TRUE??

MOD!!
**QUEEN OF
HAIRY FLIES**
PLAIN LOOK
\$4.99
OUT A SITE!!

ZIPPY
10.95
YOW!
ZIPPY
FOR
PRES.
IN '84!!
BOTH ARE 4-COLOR
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JOIN UP!!
**COUCH
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THE SMALL GET BARE.
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BUY THREE,
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DUE SOON! ZIPPY 1985 CALENDAR
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ORDER YOURS NOW!

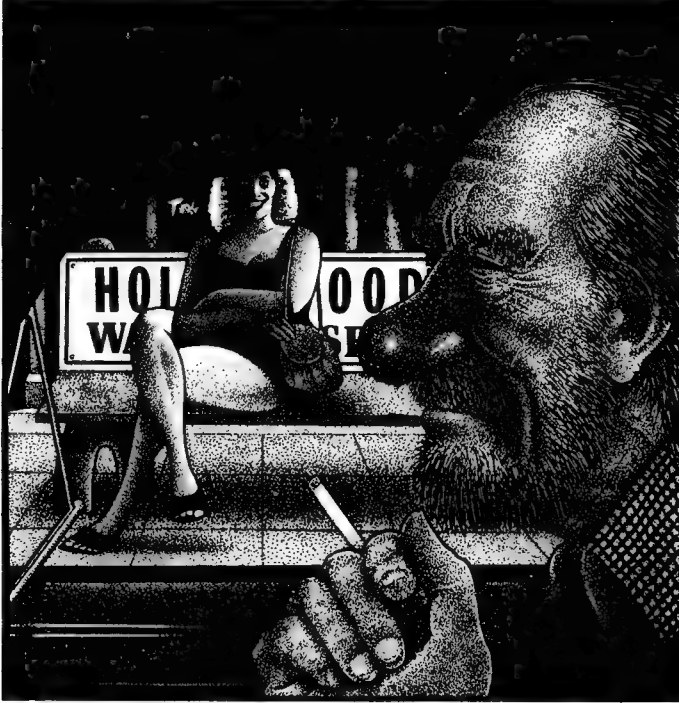
**POODLE
POSTER**
20 COOL
NOW ON
NICE
WHITE
PAPER
11" x 17"
COMES
FOLDED
\$4.95
Now!

POODLE
HE knew what people thought of his kind
High Strung, Spotted Kitten, France
But at the next 24 hours he's going
to change all that

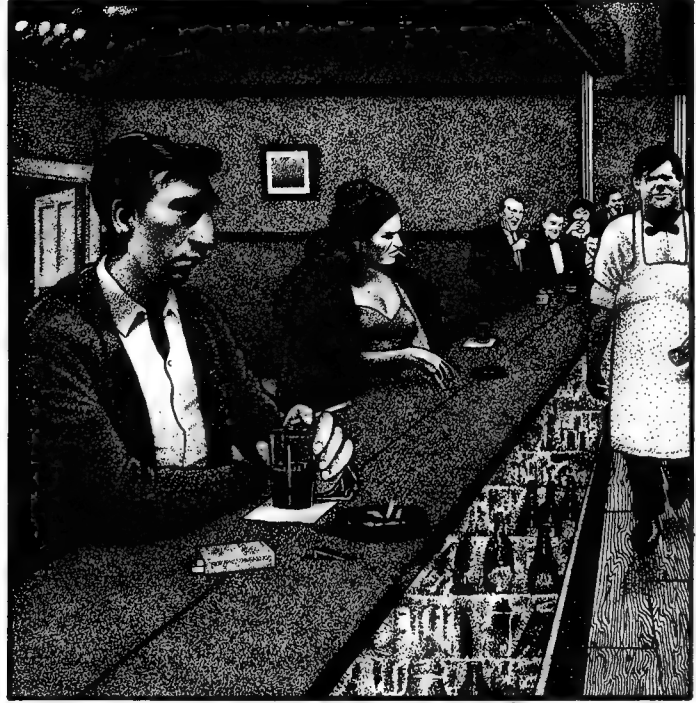
POODLE
HE knew what people thought of his kind
High Strung, Spotted Kitten, France
But at the next 24 hours he's going
to change all that

SOLITARY BLUES

AT HOLLYWOOD AND FAIRFAX HE PARKED, ONLY TO CATCH THE MELANCHOLY AROMA OF QUIFF.



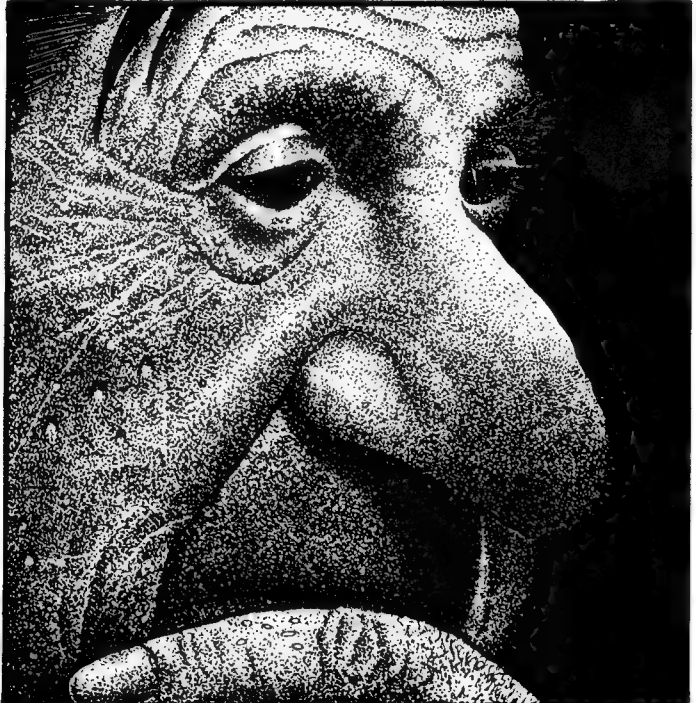
HIS DEJECTION HAVING TAKEN A DEADENING TURN FOR THE WORSE, RESULTED IN NIGHTLY VISITS TO THE CORNER DIVE.



ONCE DOUBLE BILLED WITH THE LIKES OF GLORIA DEHAVEN, HE WAS REDUCED TO ONE NIGHTERS IN DES MOINES.



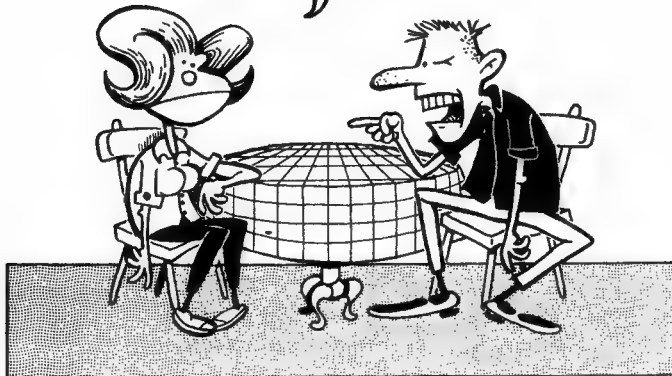
AGE SIXTY AND STILL NO FAME. HE SAT IN HIS DARKENED BEDROOM . . . WAITING FOR IT.



It's A Wacky

Y'KNOW, THIS IS A WACKY WORLD WE LIVE IN!

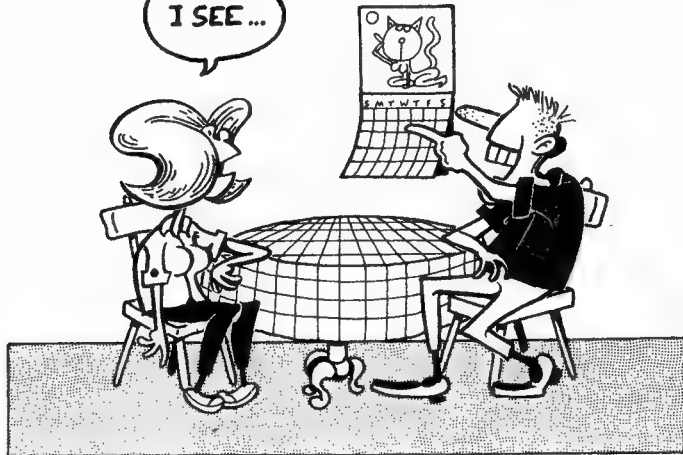
HOW DO YOU FIGURE?



1

WELL, LIKE SOMETIMES YOU THINK IT'S MONDAY WHEN IT'S ACTUALLY TUESDAY!

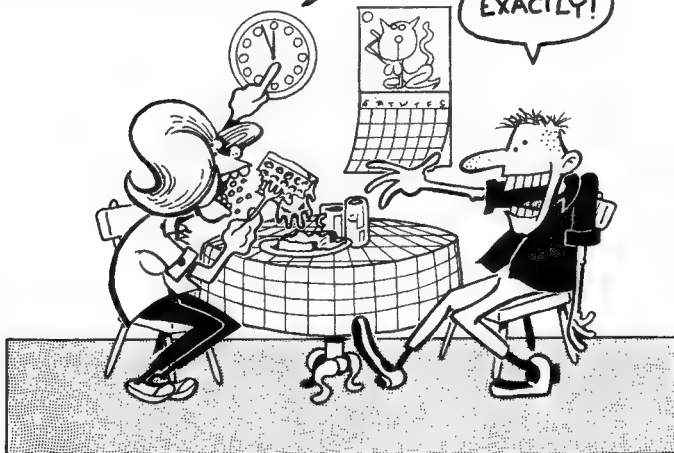
I SEE...



2

YOU MEAN LIKE WHEN YOU THINK THAT YOU'RE EATING BREAKFAST BUT IT TURNS OUT THAT YOU'RE EATING YOUR LUNCH!

EXACTLY!



3

THAT REMINDS ME OF THE TIME I THOUGHT I WAS EATING ROAST HAM BUT IT TURNED OUT I WAS EATING MY RIGHT ARM!

THAT WAS SO EMBARRASSING!



4

THAT HAPPENED ON OUR FIRST DATE, DIDN'T IT?

YES, WE WERE GOING TO SEE 'ENDLESS LOVE' BUT WOUND UP GOING TO A TATTOO PARLOR.



5

I REMEMBER YOU WANTING TO POKE ME IN THE TIT WITH A FORK, BUT I SAID 'NEVER ON A FIRST DATE'!

BUT ON OUR SECOND DATE WE 'FORKED' LIKE CRAZY! HA-HA!



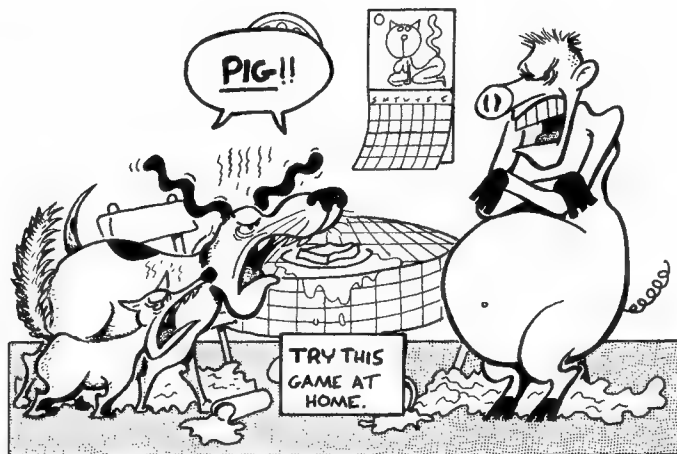
6

World by Peter Bagge

YOU KNOW, SOMETIMES YOU'RE A SWELL GUY,
AND OTHER TIMES YOU'RE A REAL JACKASS!

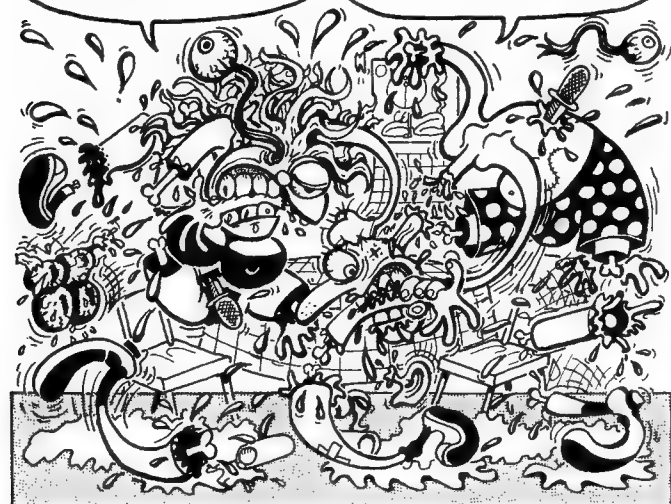


OH YEAH? WELL SOMETIMES YOU LOOK LIKE A REAL
FOX, AND OTHER TIMES YOU LOOK LIKE A DOG!



WE SURE DO TEAR EACH
OTHER APART SOMETIMES!

YEAH, BUT WE ALWAYS
GET BACK TOGETHER.



'PATCHING UP OUR RELA-
TIONSHIP' CAN USE UP A LOT
OF CRAZY GLUE!

I'M STILL MISSING SOME
VERTEBRAS, AND I'M HOLD-
ING YOU RESPONSIBLE!

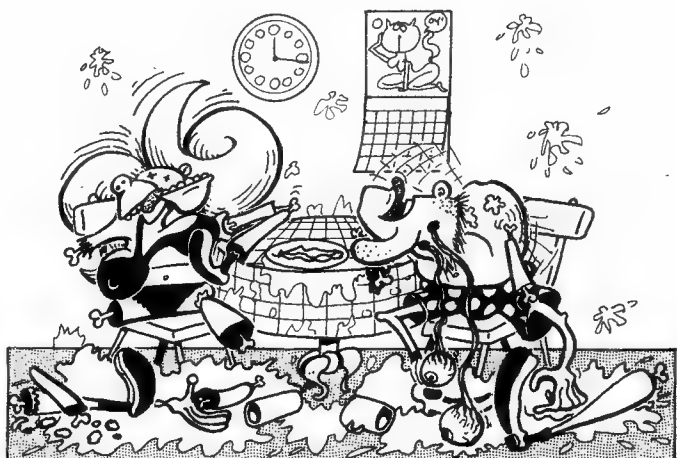


Y'KNOW, WE GO THROUGH THIS
SAME NONSENSE EVERY SINGLE DAY!

YOU'RE
RIGHT...

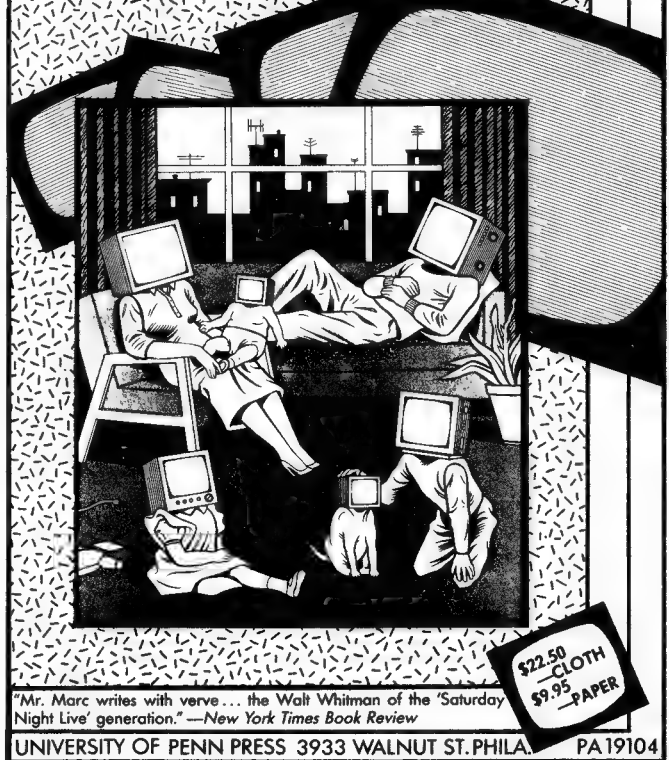


I GUESS IT ISN'T SUCH A WACKY WORLD
AFTER ALL.



Demographic Vistas

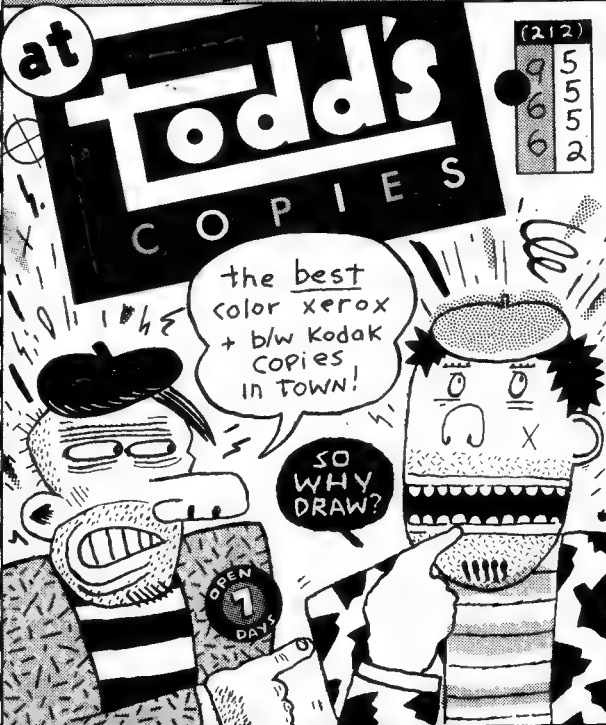
Television in American Culture
David Marc



HEALTHY

5 SONG 12" EP
AT TOWER
...it's obvious
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(BETWEEN PRINCE & SPRING)



ENZ'S
5 ST. MARKS PLACE, NYC



I GOT BOWLING ON MY MIND!!

A Love Poem by Glenn Head

The night is young And you're out
guzzling some wine
You feel so good—baby you feel so fine
You say it's alright
And you'll do it all nite
But me I got Bowling on my mind!

It's Friday nite—Everyone wants a good
time
The week is done—Everyone wants to
unwind
My friends get their kicks
Watching porno flicks
But me I got Bowling on my mind!

Oh yeah Bowling
I'm Bowling!
The strikes and the spares
And never a care
It's 300's, baby
Every time!

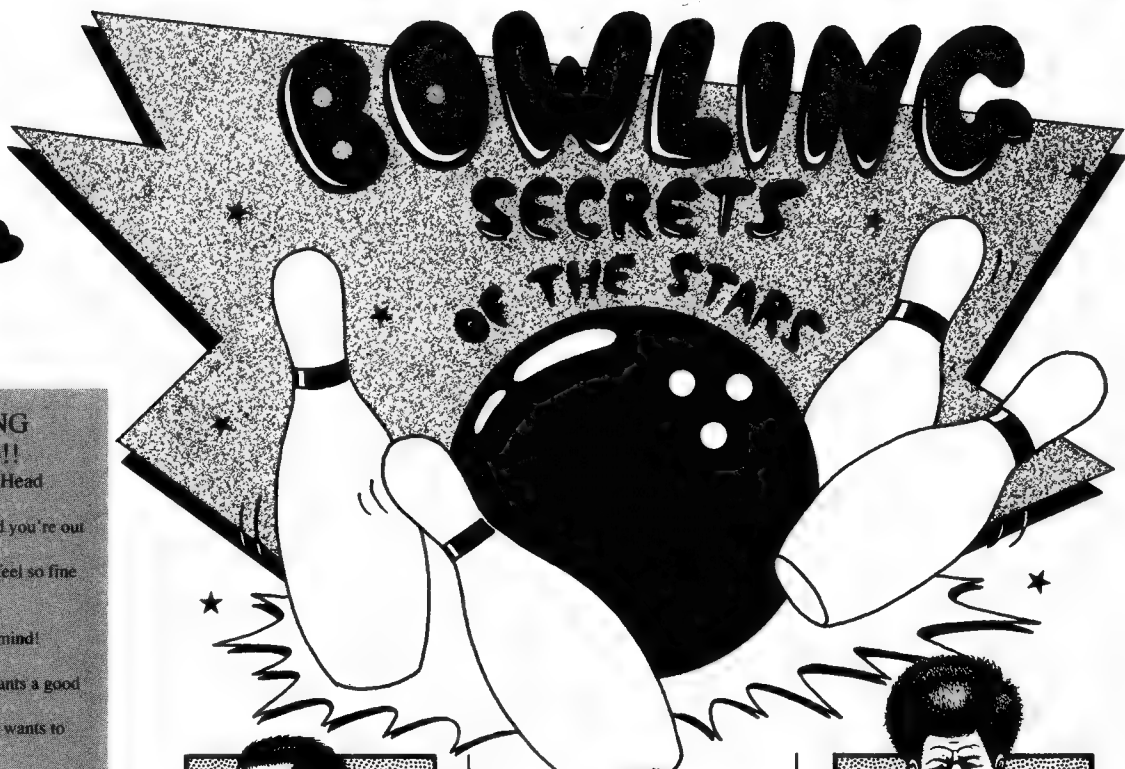
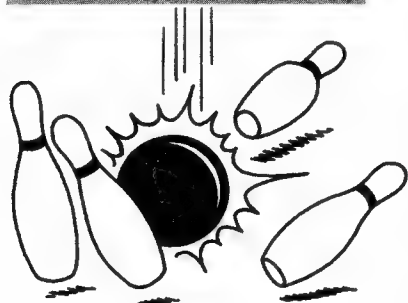
Well you hit those Clubs . . . Use those
pick-up lines
You take yours buddy—I'll stick with mine
When I strike those pins
you'll be puttin' it in—
Cause me I got Bowling on my mind!

When I'm Bowling
Yeah Bowling!
I'm hot in the game
As I strike the tenth frame.
It's Heaven—
every time!

You can call it dull—you can say that it's
tame
You sneer if you want . . . and say
Bowlers are lame
Well you watch yer step—
Because this Bowler's hep
to the All-Star Bowlers . . . Hall of
Fame!

Oh Bowling . . . Yeah . . .
Bowling!
I see the pins crash
And I know in a flash
Bowling's one hell of a GAME!

Dedicated to the "Lane Lizards" ° of
Bowlerama: You guys got plenty of
heart . . . Stay with it. See you on Friday.

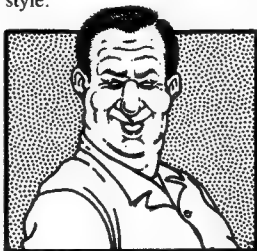


DON CARTER, THE MAN:

Few big American sports are dominated as completely (today) as Don Carter dominates bowling. "Old-Chin-on-the-Floor," as Don is known to the bowling world, is said to make over \$100,000 a year.... The newspapers and magazines do not exaggerate when they refer to Carter as "Mr. Bowler."

DON CARTER, THE TIP:

"Try to find the line on any lane you're bowling as quickly as you can. And another thing—*don't* try to copy my style."



FLANK CLAUSE, THE MAN:

Widely recognized as one of the East's outstanding bowlers, he was asked by AMF to join its Staff of Champions and travel throughout the area giving clinics and exhibitions. It is as "The Bowling Schoolmaster" that most fans see Clause (today).

FRANK CLAUSE, THE TIP:

"Whether on your delivery or in your approach or in your follow-through, try to master good form, but never at the expense of being uncomfortable. Be yourself, be natural."



CARMINE SALVINO, THE MAN:

Carmine Salvino is "The Spook" to his colleagues on the professional bowlers' tour. At 16, he was a high school bowling sensation in Chicago. "I didn't know anything," Carmine says, "but I threw a big ball."

CARMINE SALVINO, THE TIP:

"If you have a big hook, try to cut down on it. A ball that hooks in across eight or ten boards rolls over too many things that can throw it off."



DAVE SOUTAR, THE MAN:

His story is simply a bowling story, for it is the only activity he has ever really cared about. Nothing else in his life counts, except his pretty wife Betty and they met in a bowling alley.

DAVE SOUTAR, THE TIP:

"Make sure the ball fits right and that it isn't too heavy, and then bowl naturally and you'll find you can bowl a lot more games in an evening without getting tired."

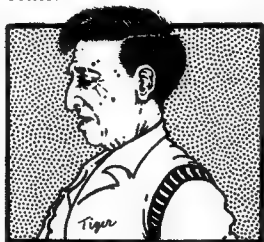


HARRIET EBBETS, THE WOMAN:

Named "Metropolitan Bowler of the Year," in 1962, by the New York Bowling Writers, Harriet has the stamina to hold up under the pressure of the big tournaments. She has, as the veteran professional Fred Lenning says, a great deal of courage.

HARRIET EBBETS, THE TIP:

"Practice getting the proper arm swing," says Harriet. "And above all, don't copy other people's bowling style. Use your natural style and you'll do better."



GEORGE HOWARD, THE MAN:

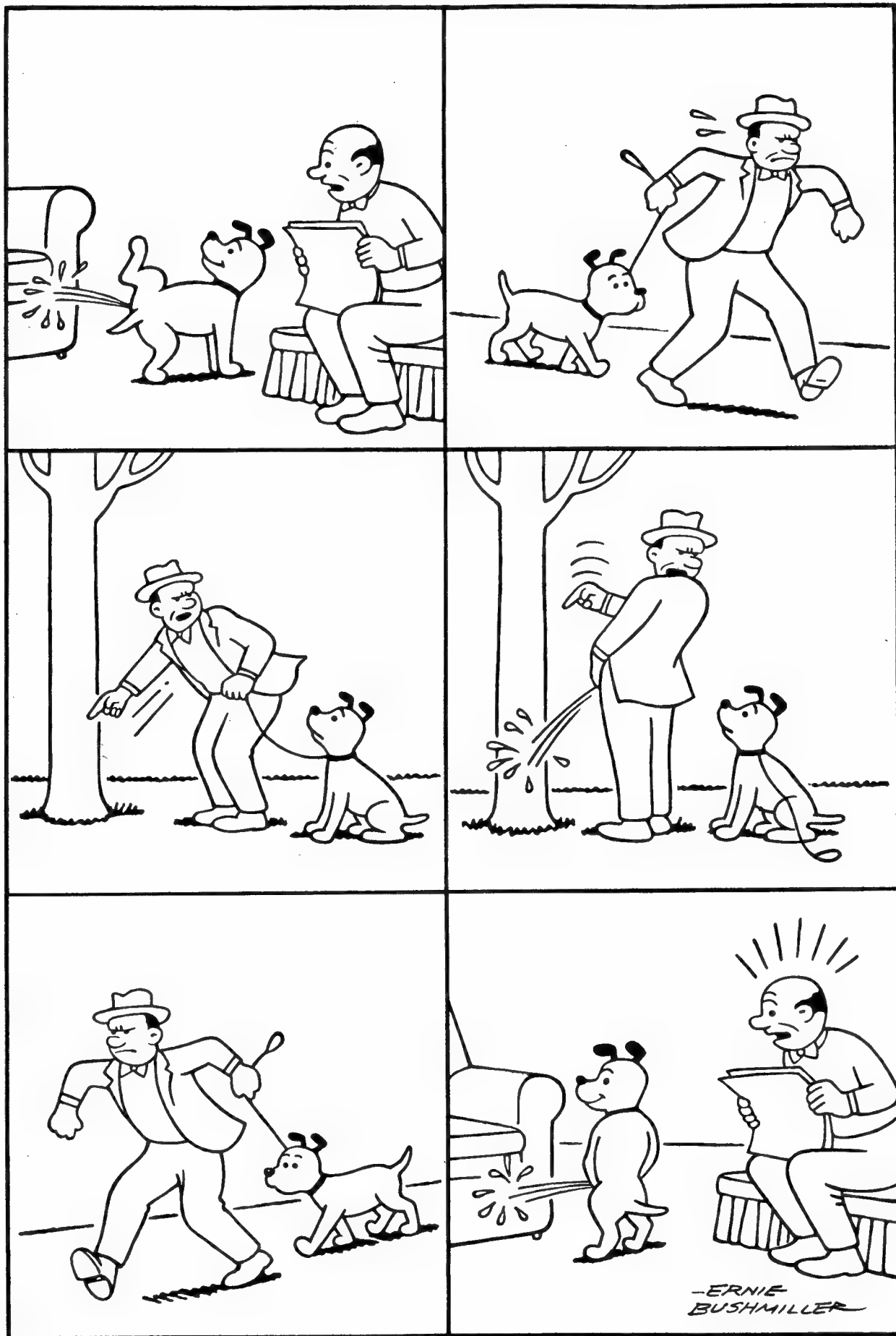
A lot of George's colleagues refer to the little guy as "a tiger." That's the way he bowls: driving himself to the limits of his endurance, straining every muscle in his slender body. "This game has been real good to me," George says.

GEORGE HOWARD, THE TIP:

"Be natural. Don't try to copy another person's style. Buy a ball and have it drilled so it fits *you*. And get your own shoes. They're important too."

HOW TO HOUSEBREAK YOUR DOG

BY ERNIE BUSHMILLER



GOLEB

©1984
WAYNE
WHITE

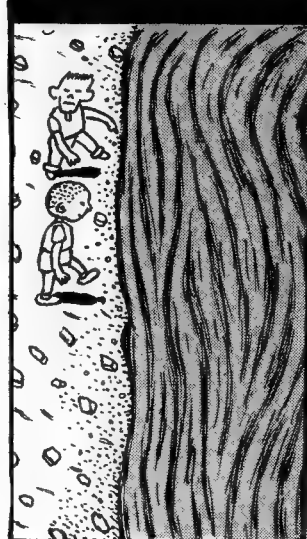
WHEN I WAS GROWING
UP IN CHATTANOOGA



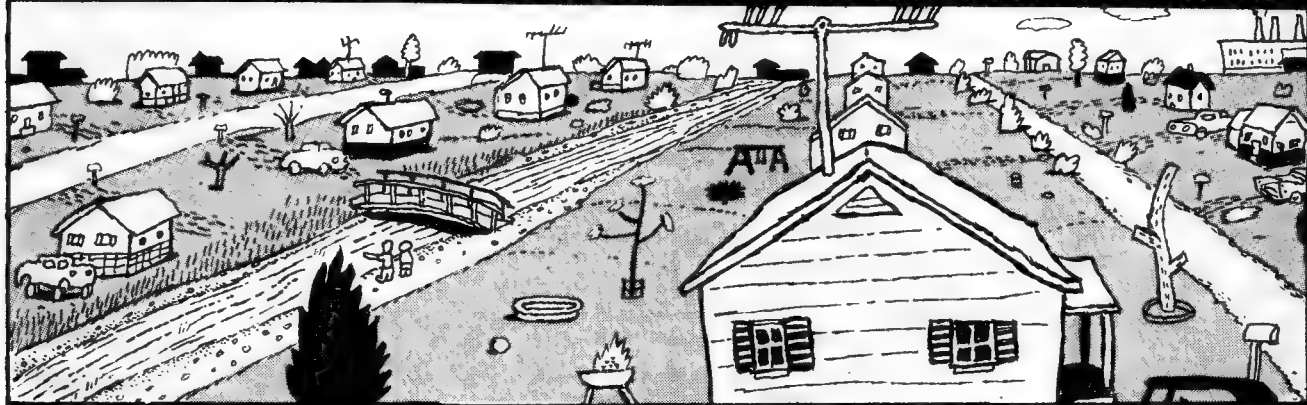
THERE WAS A BRIDGE



ACROSS A MUDDY CREEK



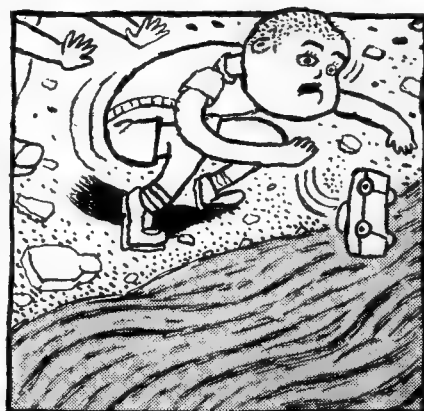
THAT SEPERATED BIRMINGHAM DRIVE FROM ATLANTA DRIVE



IT RAINED IN THE
RIVER LAST NIGHT



LOOK
HOW
FAST



MY
CAR!



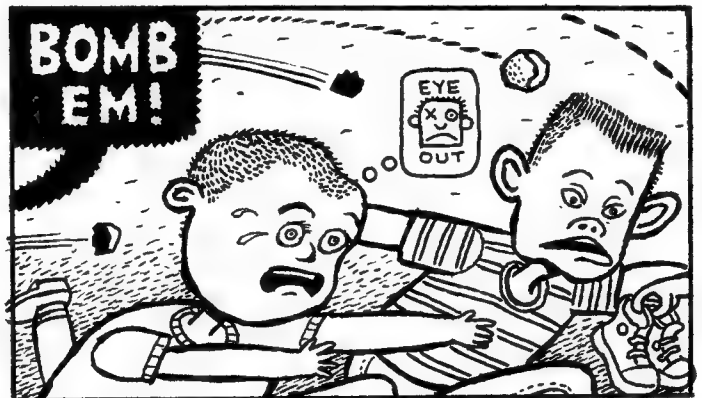
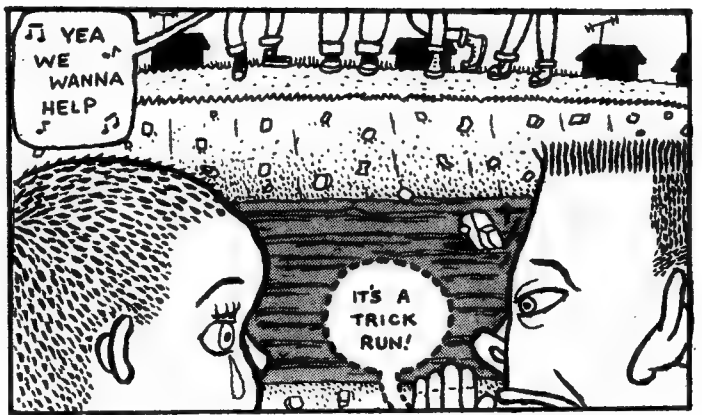
IT'S STUCK
INNA MIDDLE

CRY BABY
I'LL GET IT



HEY YOU KID!

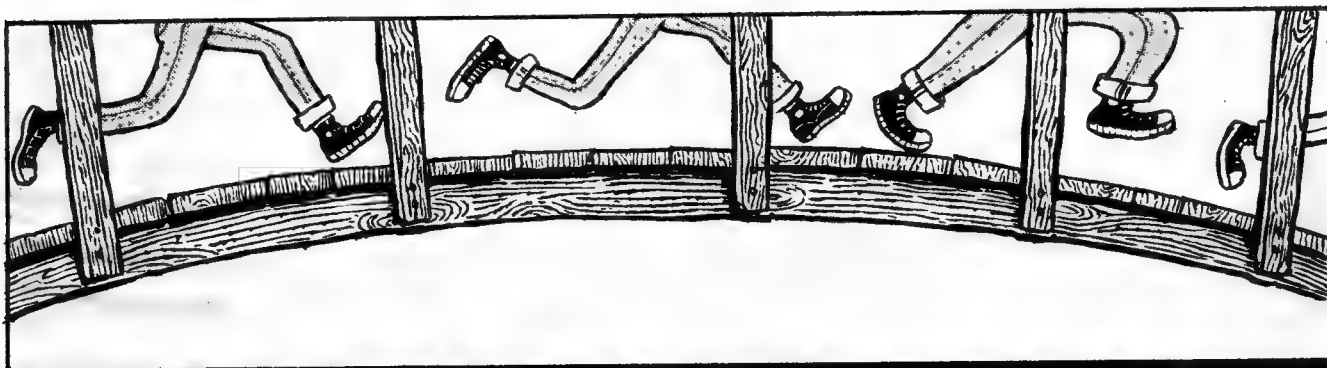




THEY STAGED MAJOR WAR GAMES

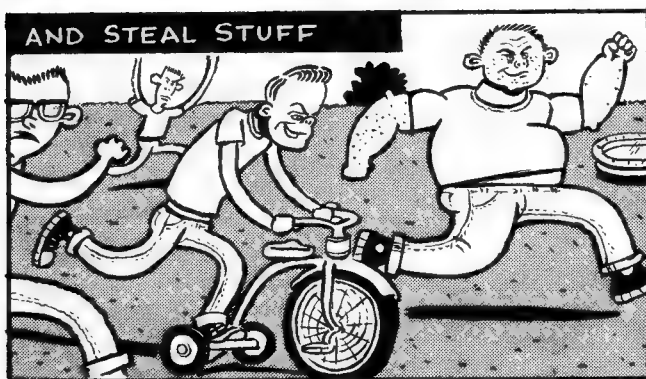


AND WALKED TO THE DRUGSTORE BY THEMSELVES



AND SURE ENOUGH THEY'D GET BORED AND CROSS THAT BRIDGE

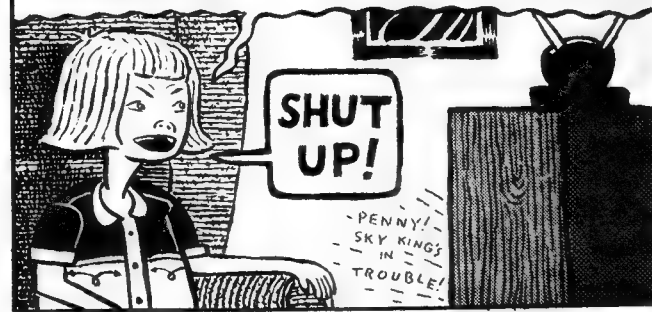
AND STEAL STUFF

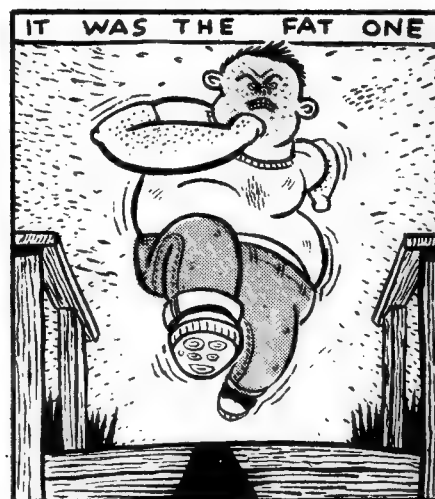
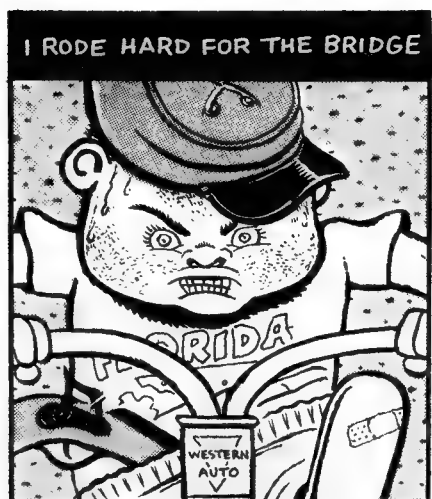
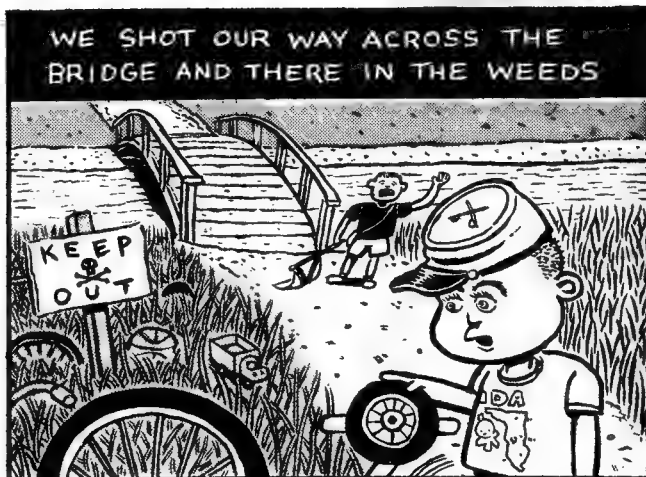


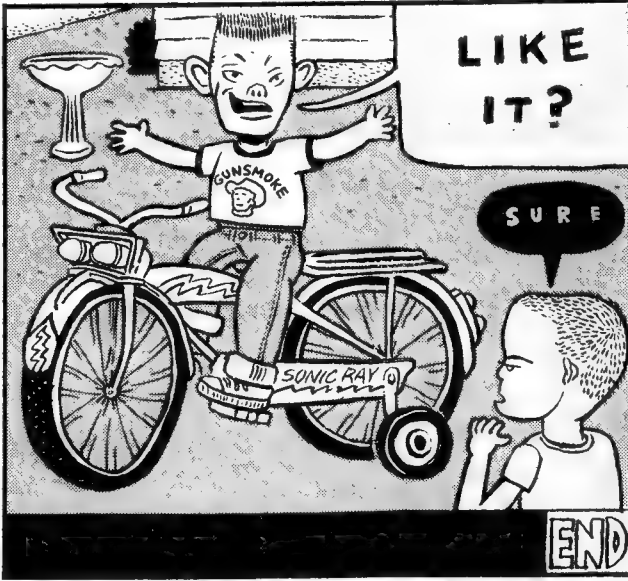
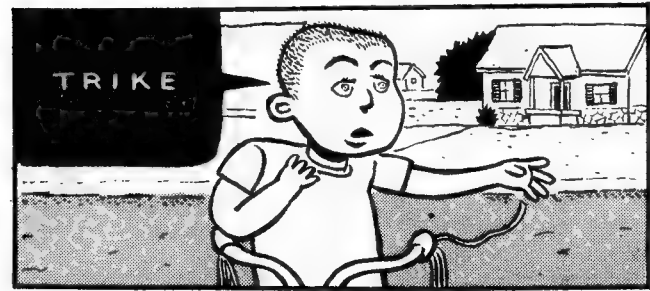
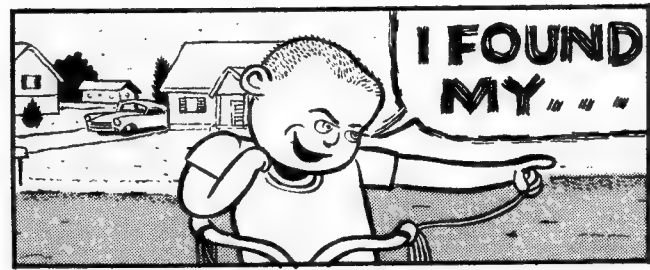
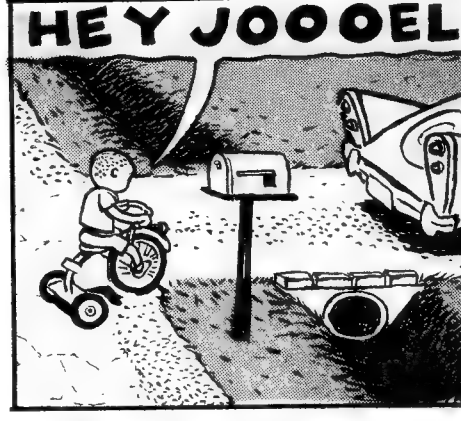
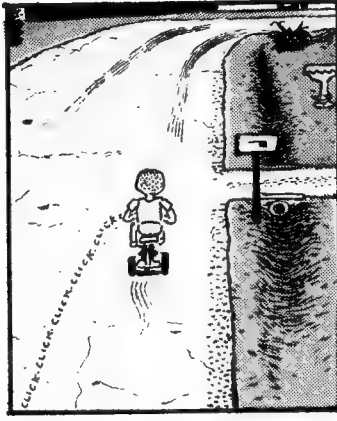
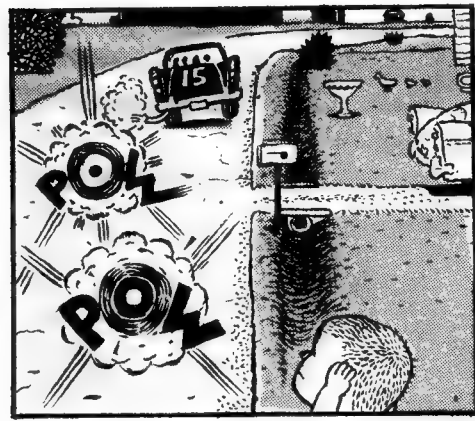
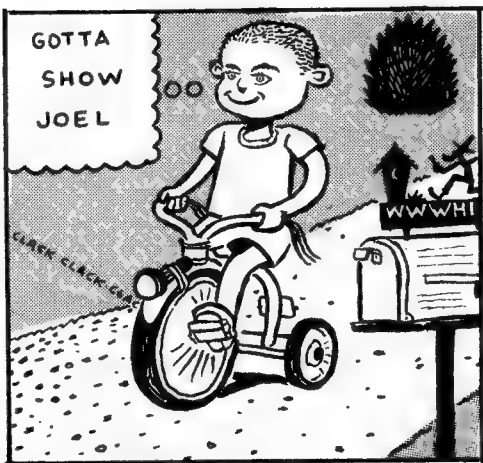
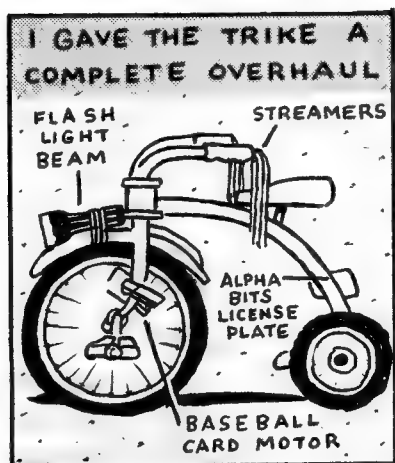
MOMMA!

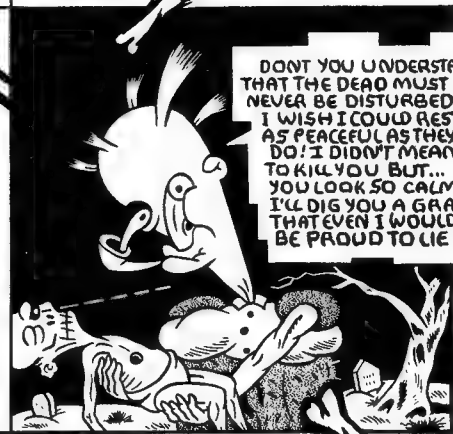
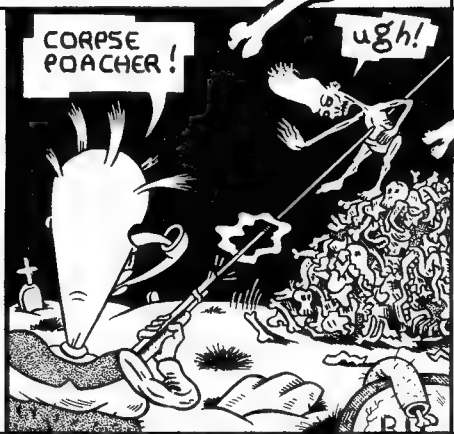
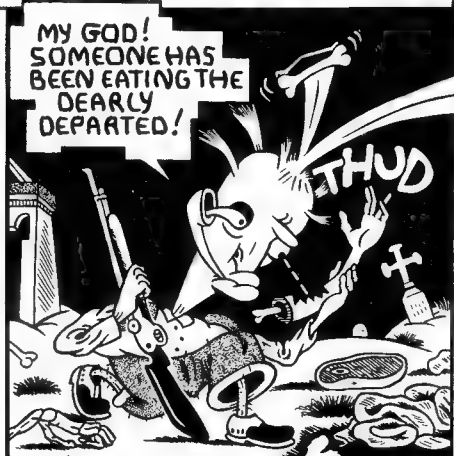
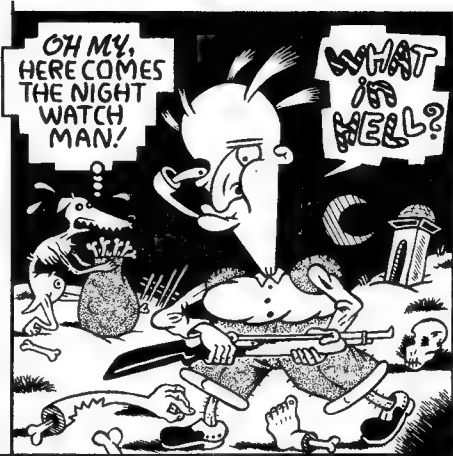
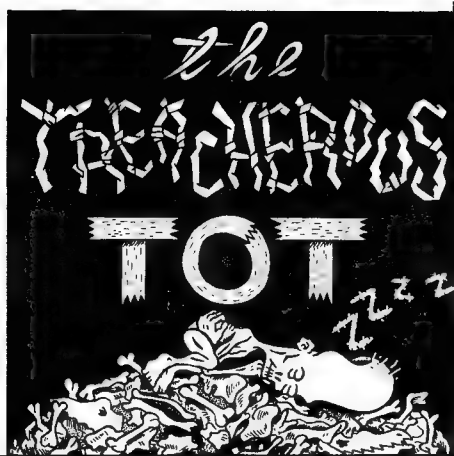


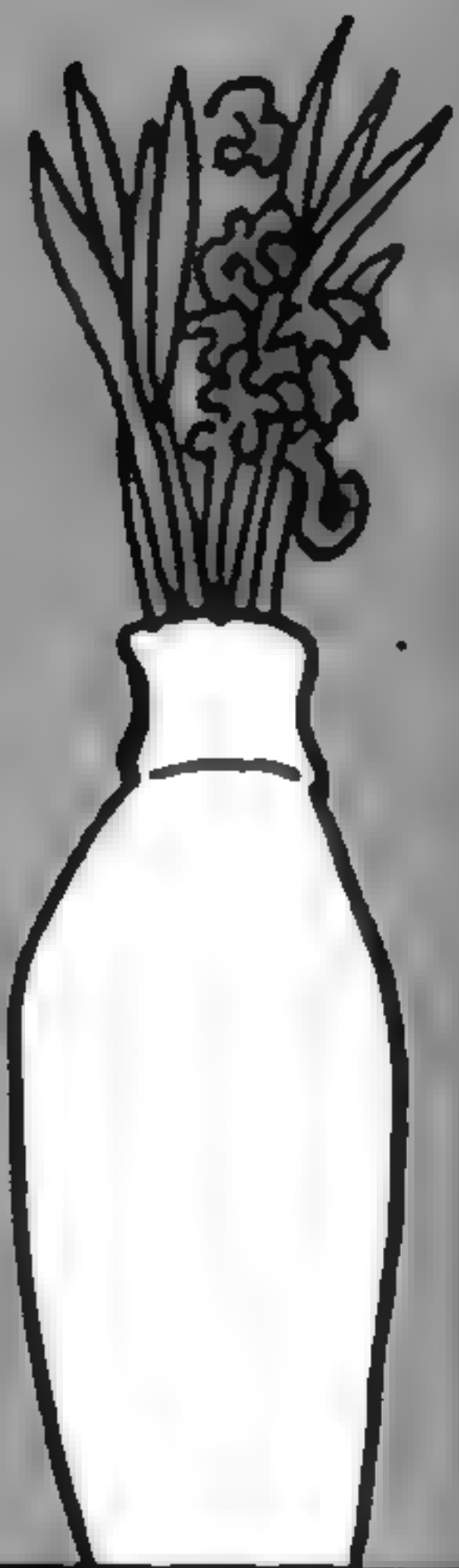
SHE'S NOT HERE!













Nikki rolls over and the bed gently creaks.



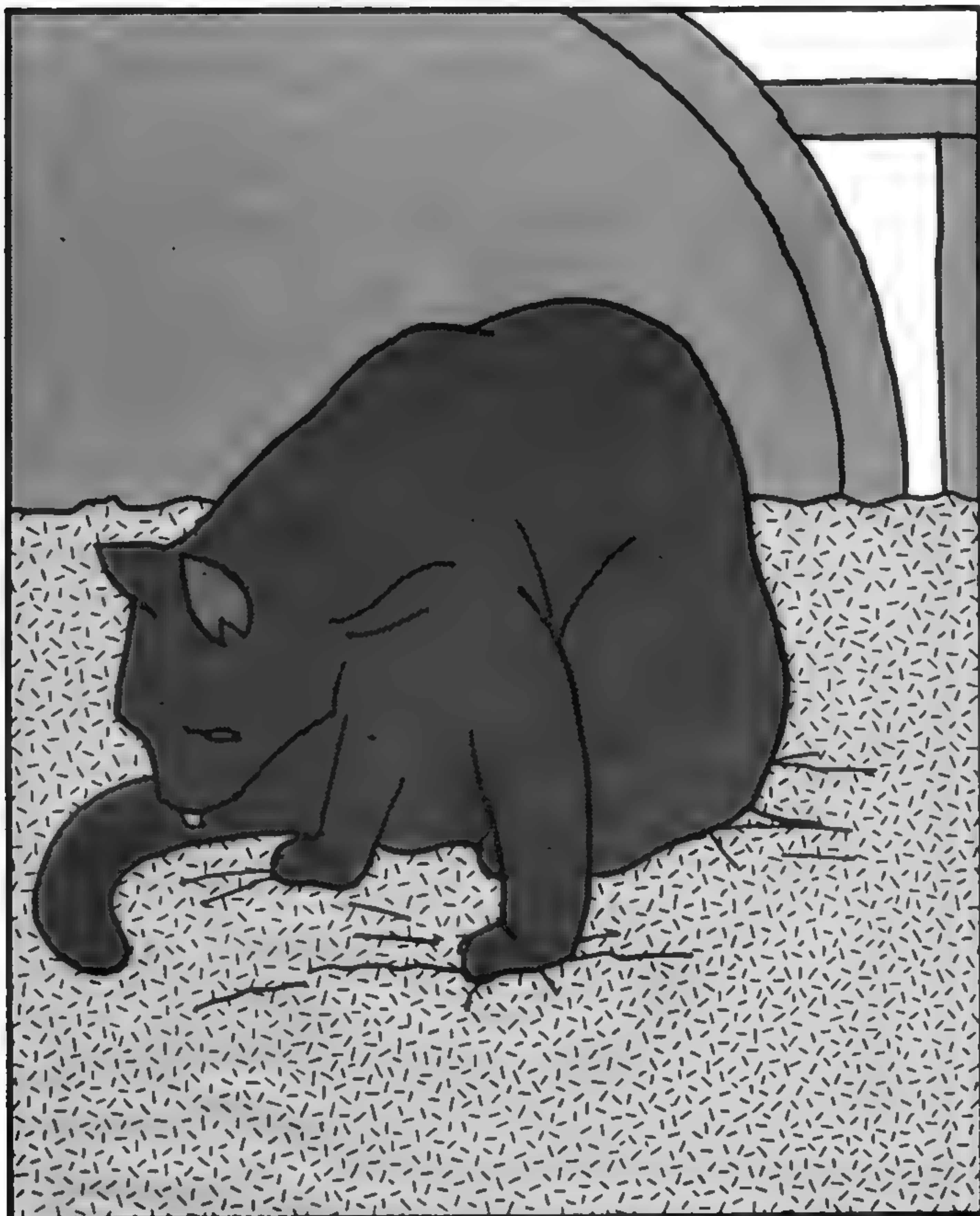
I'd better get out of bed and take a shower.



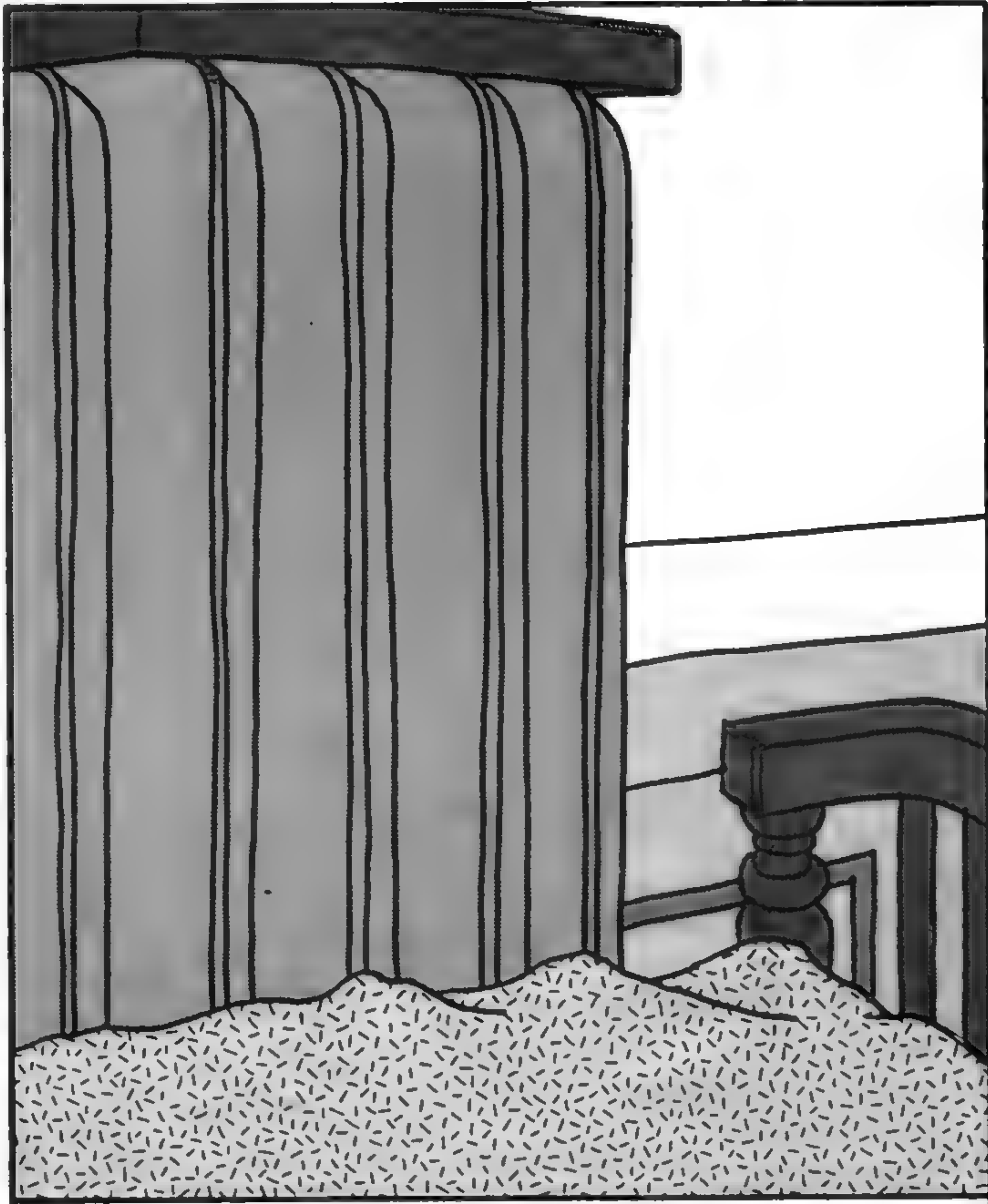
Is today Wednesday or Thursday?



In the kitchen the refrigerator begins to whirr.



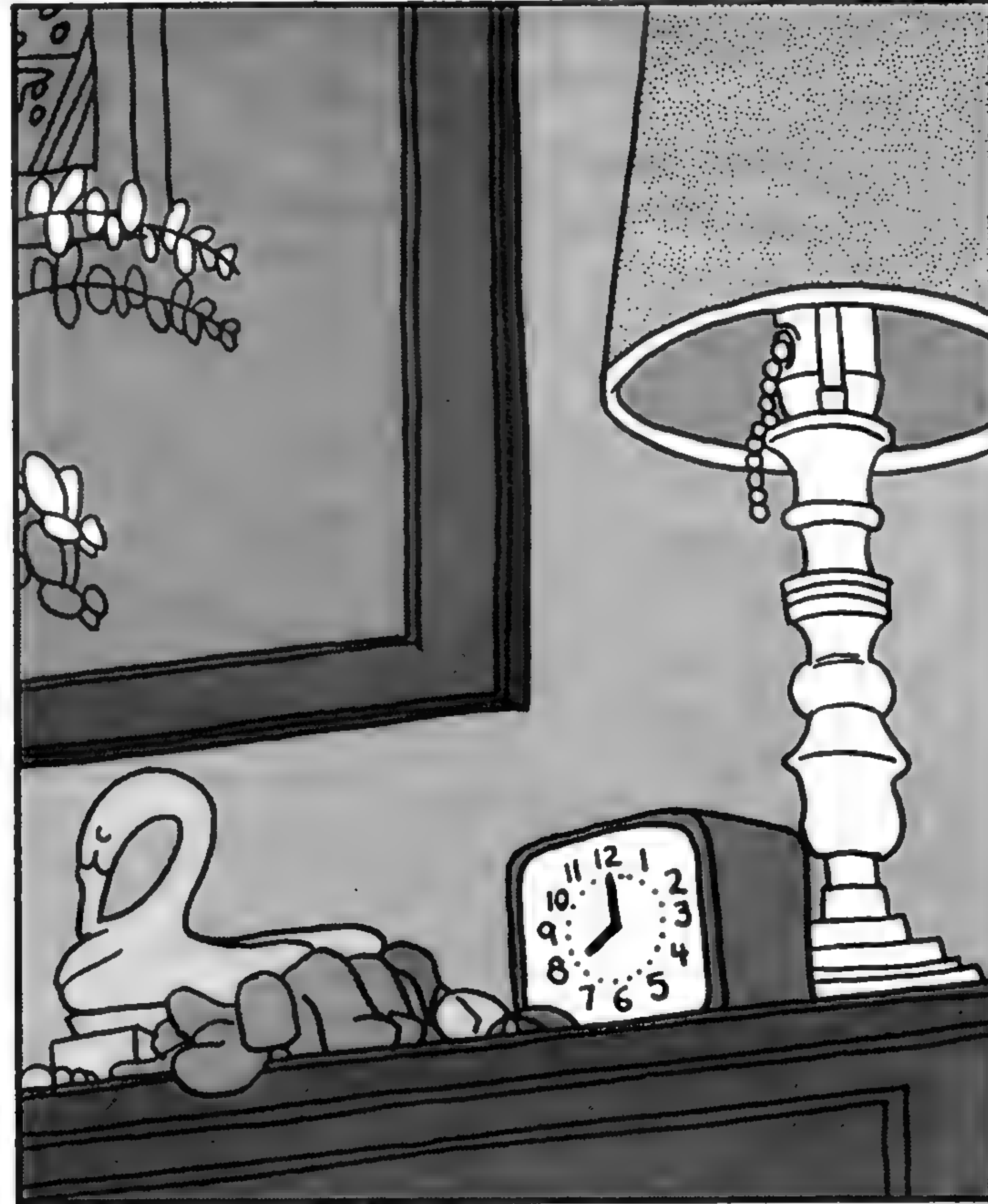
Mehitabel looks at me with one eye and begins her morning ritual.



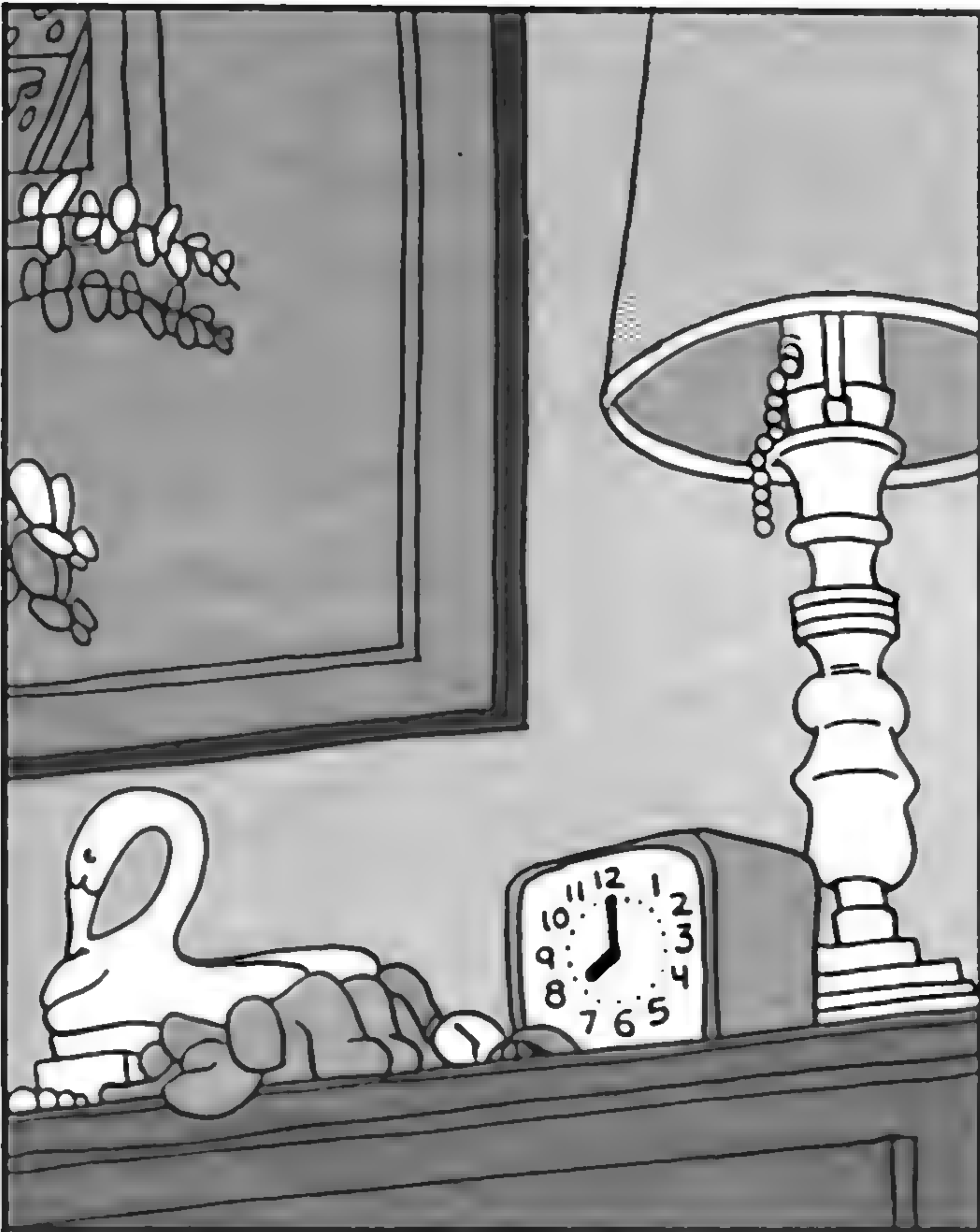
The radiator clangs seven times, stops, and clangs twice more.



Dust specks descend from the ceiling.



I teach a full load of classes today.



I still have time to shave and make it to my first period class.



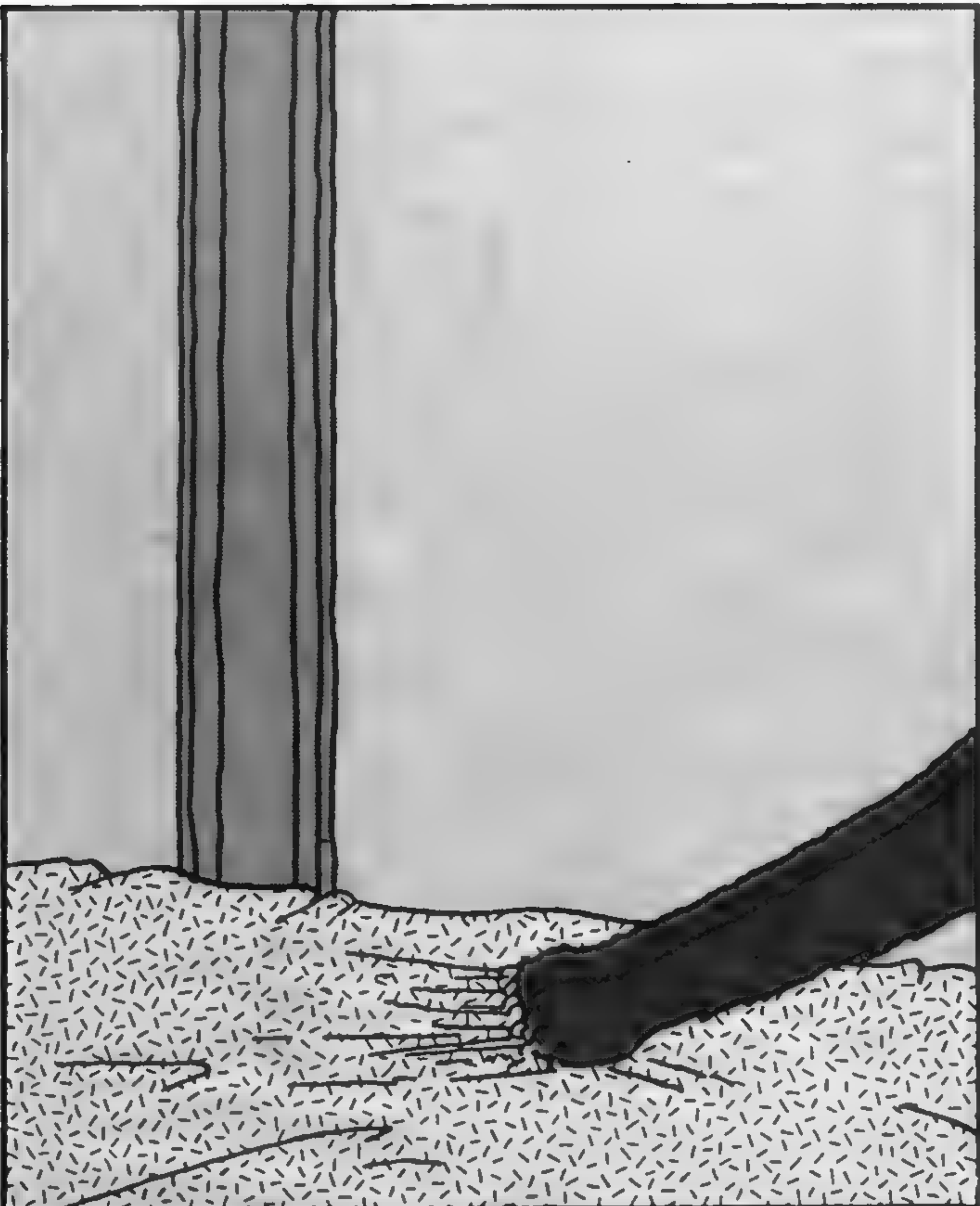
How did they carve these handles?



My grandmother's dresser looked something like this.



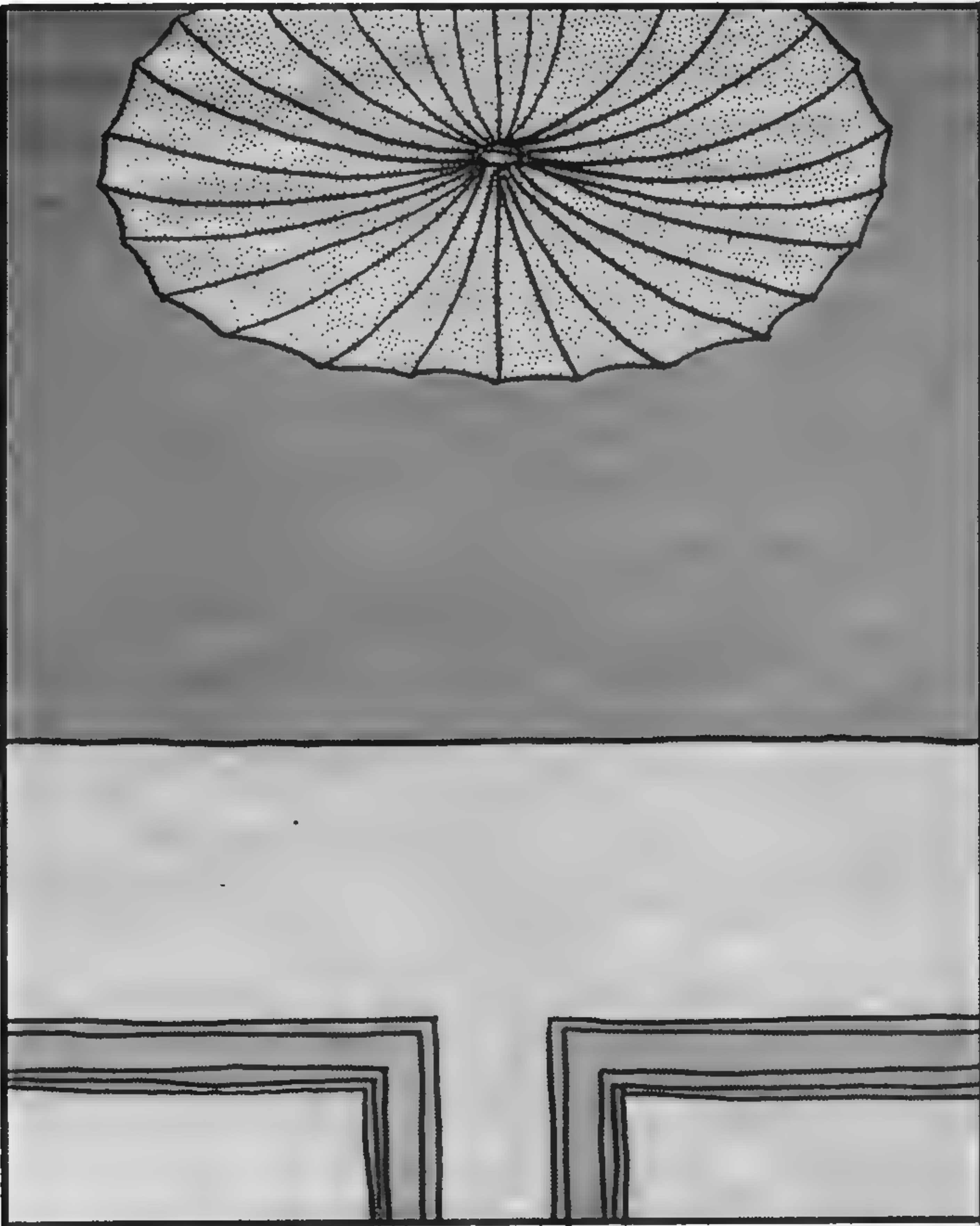
I hear my next door neighbor leaving for work.



Mehitabel indicates that it is clearly time for breakfast.



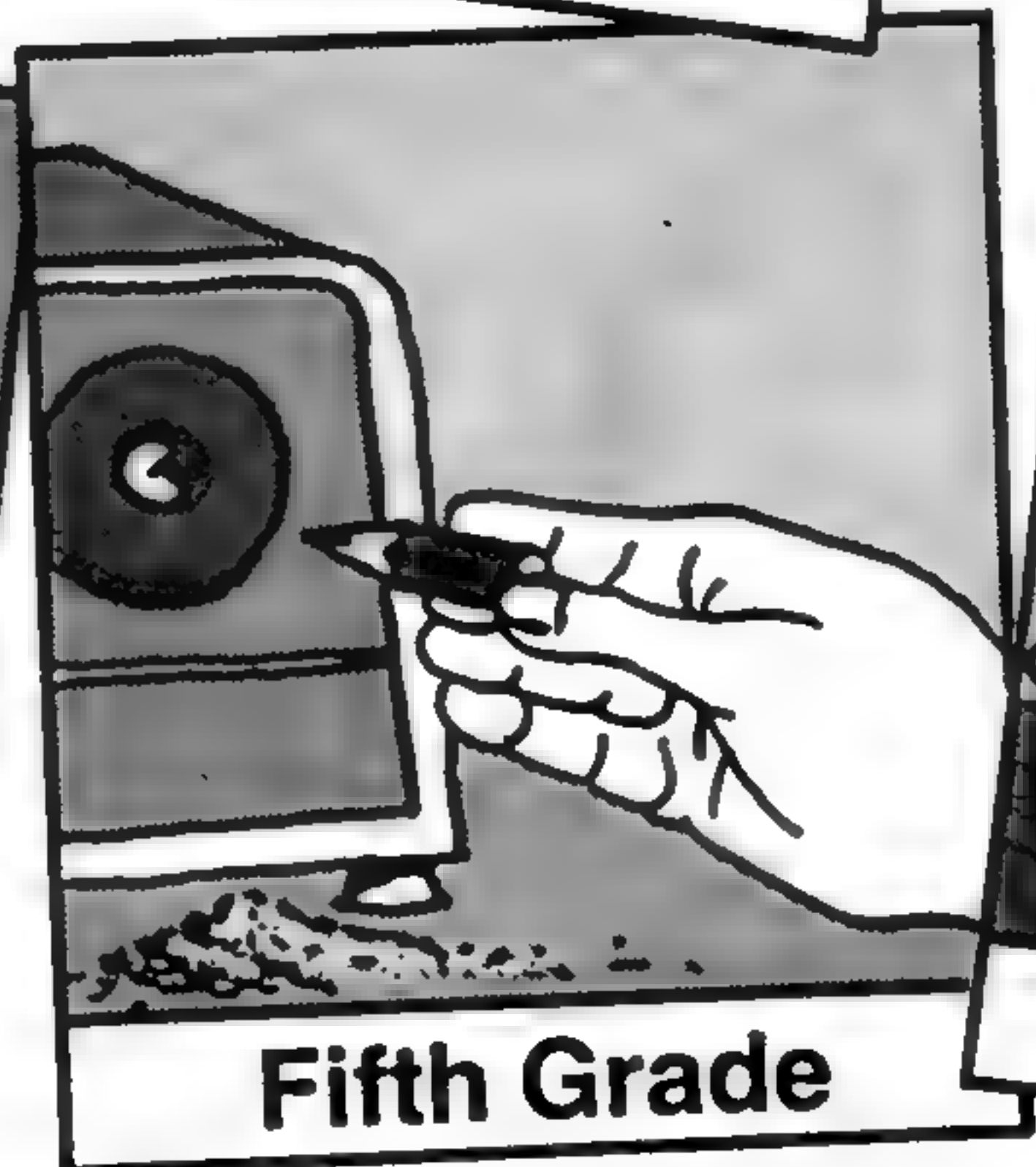
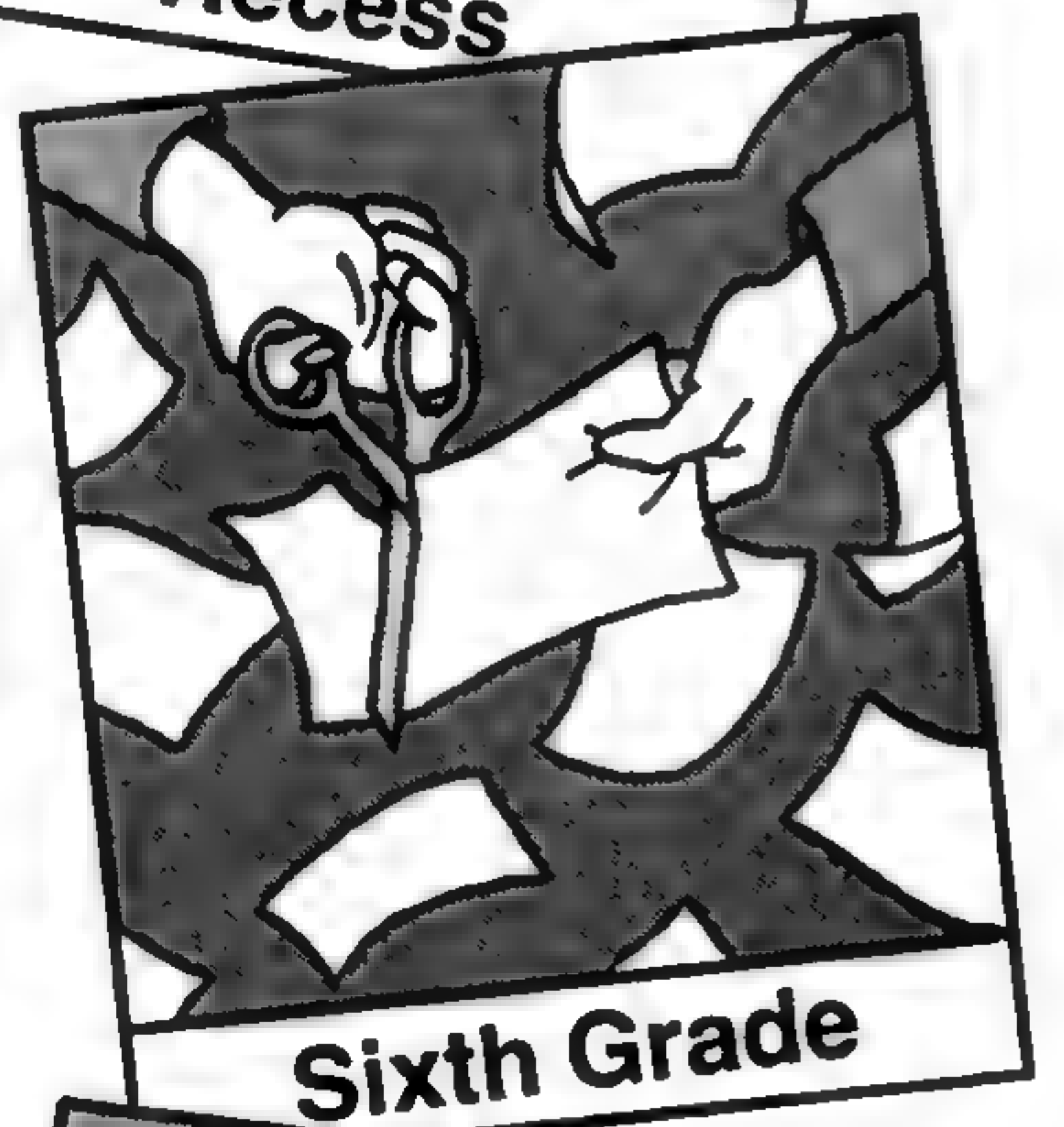
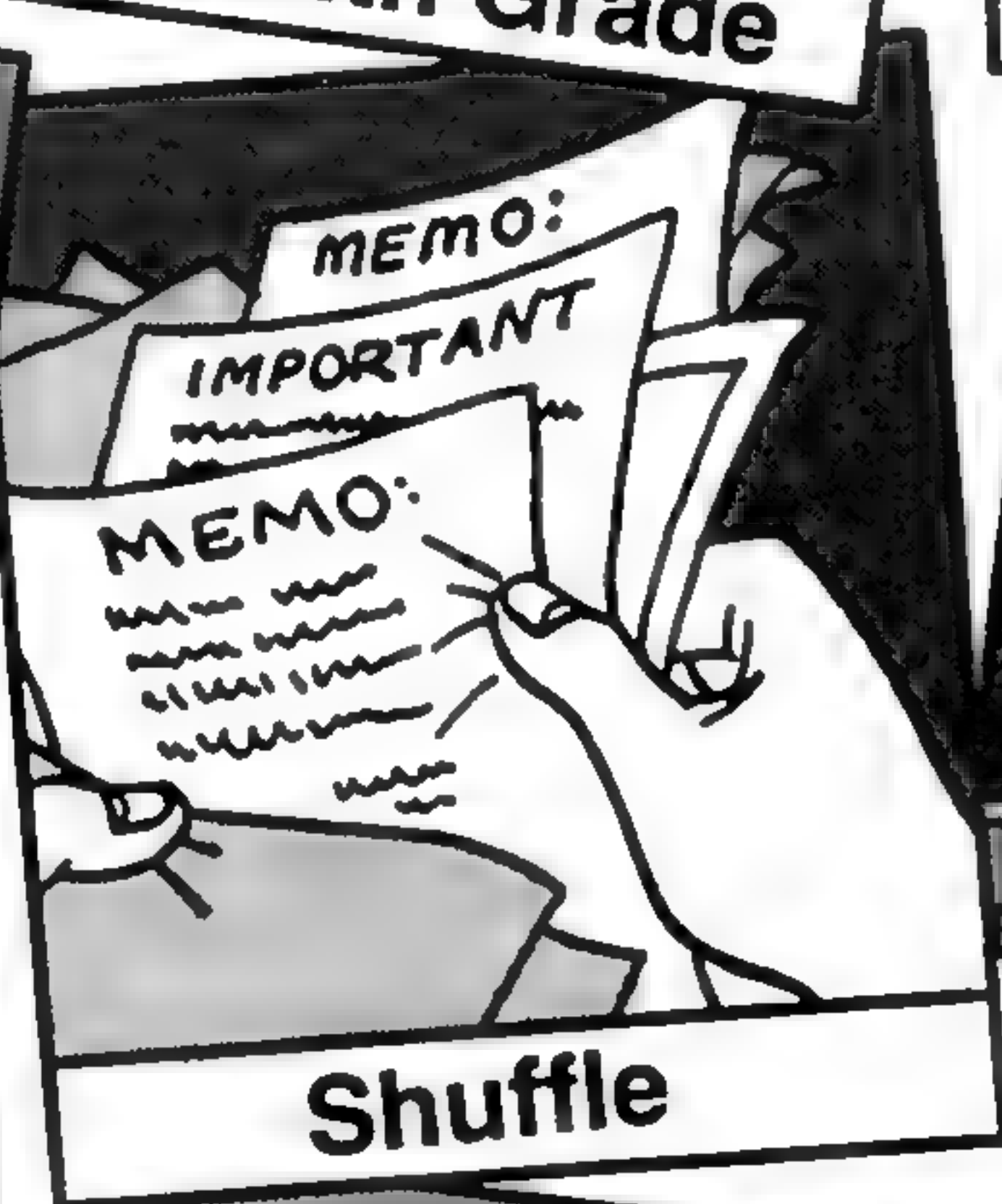
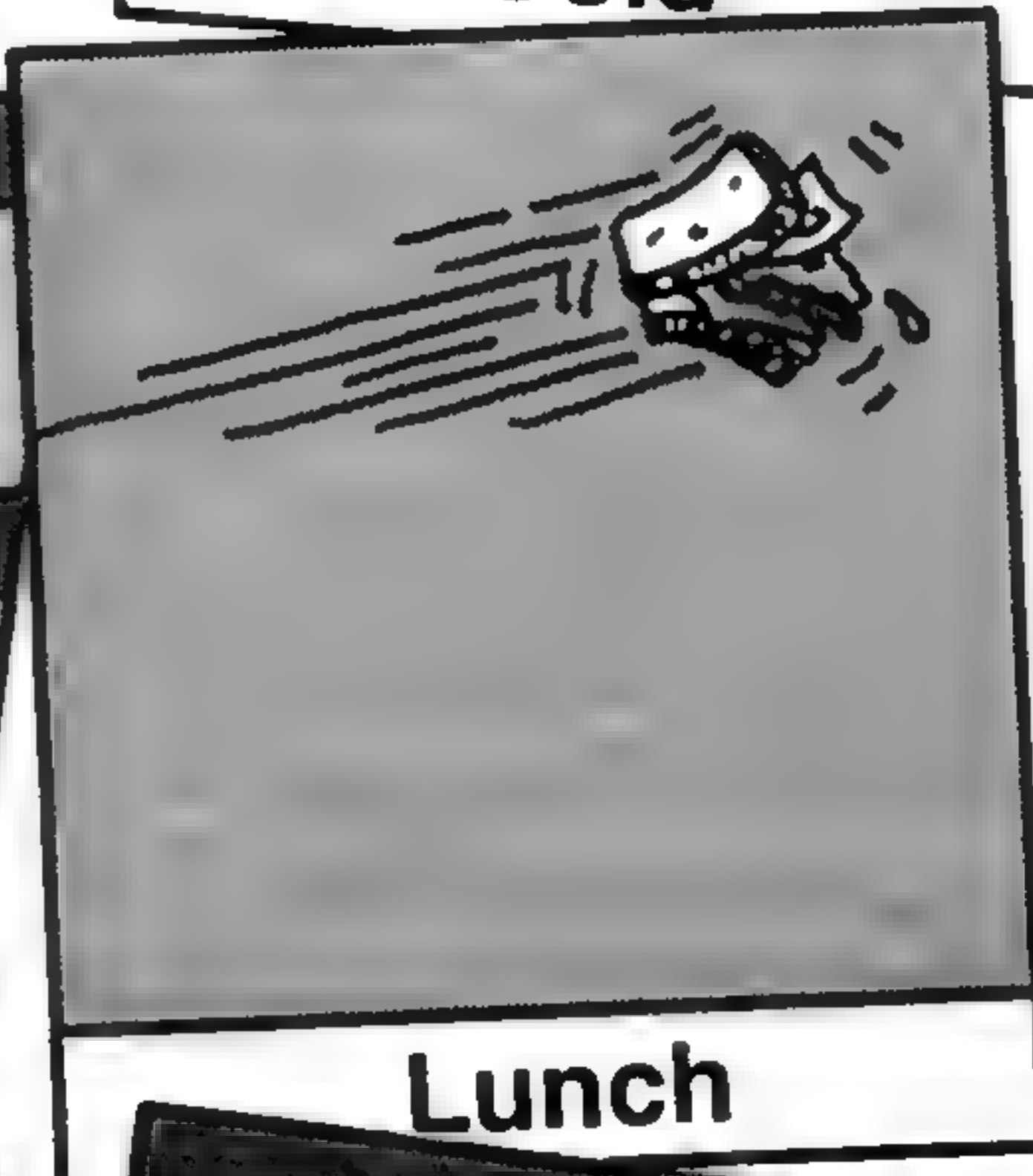
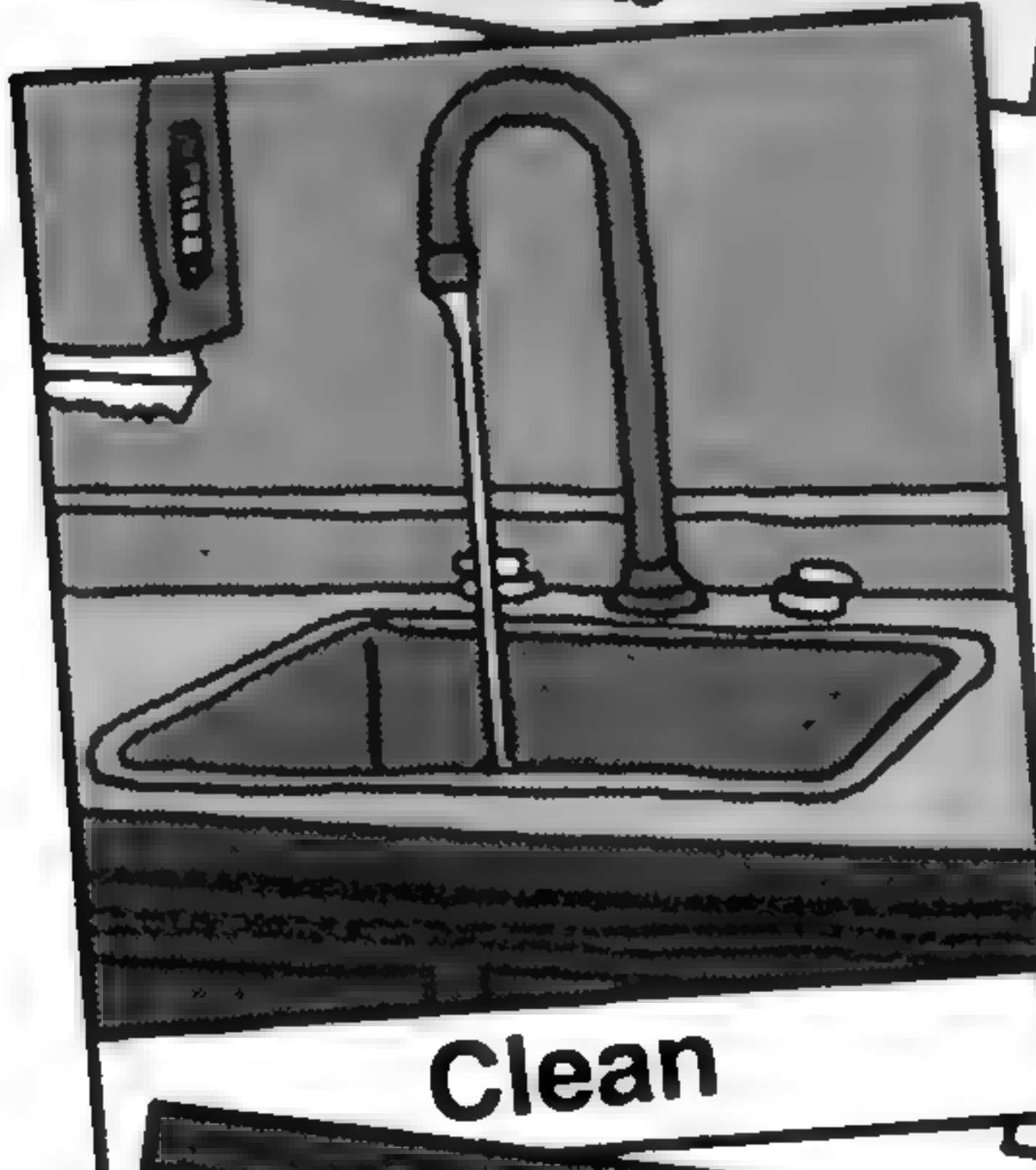
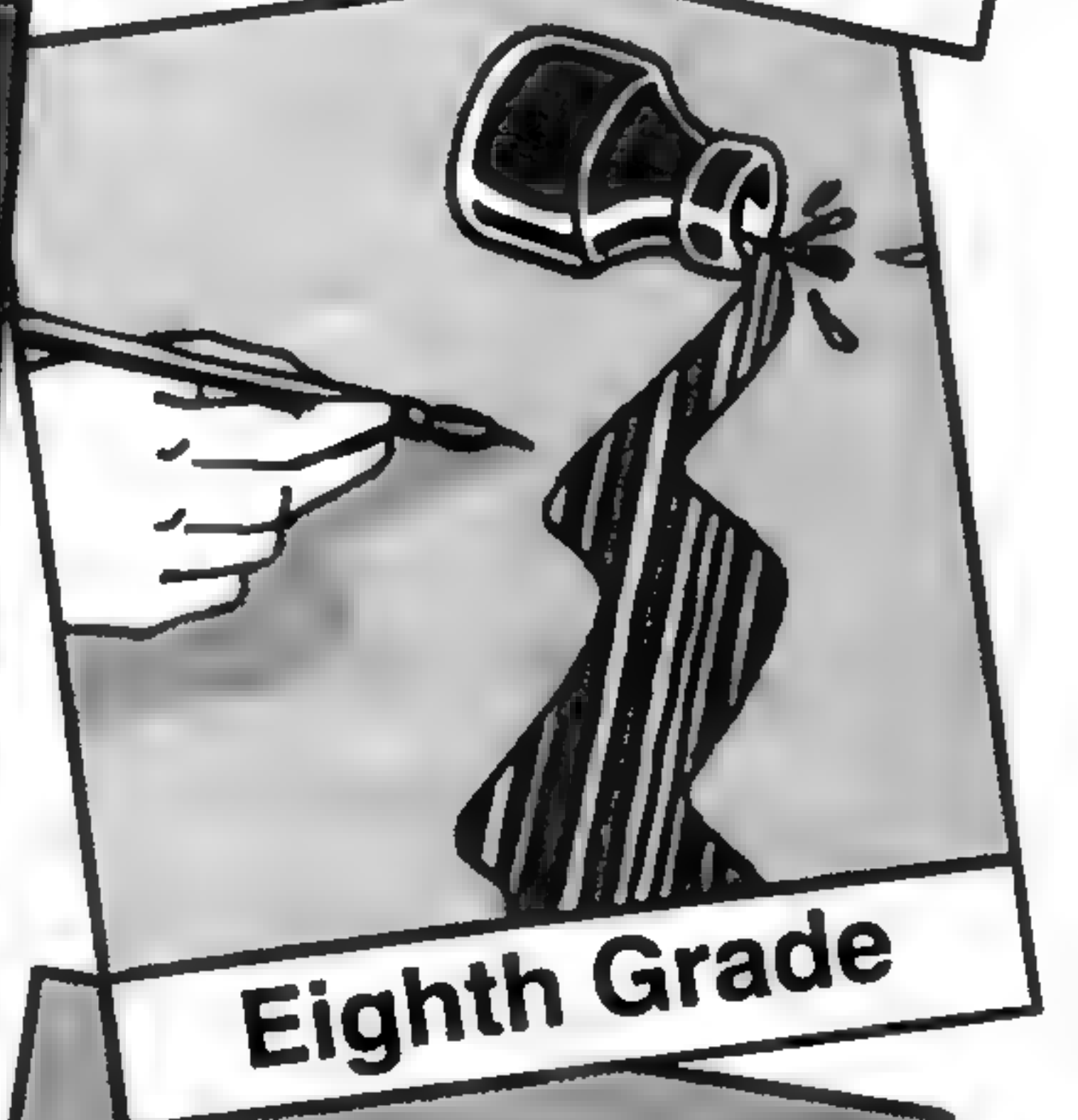
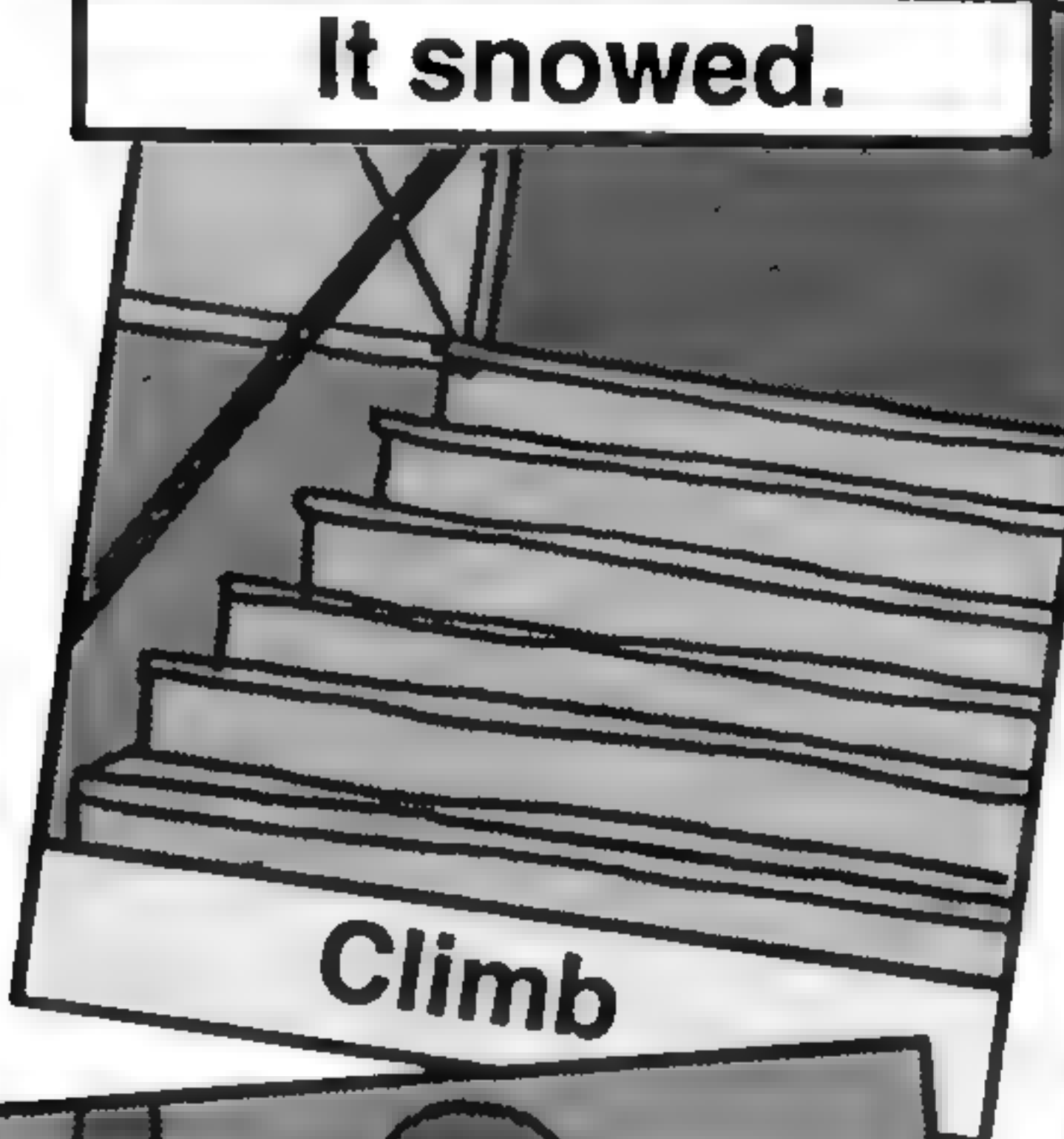
So I roll over and the bed gently creaks.



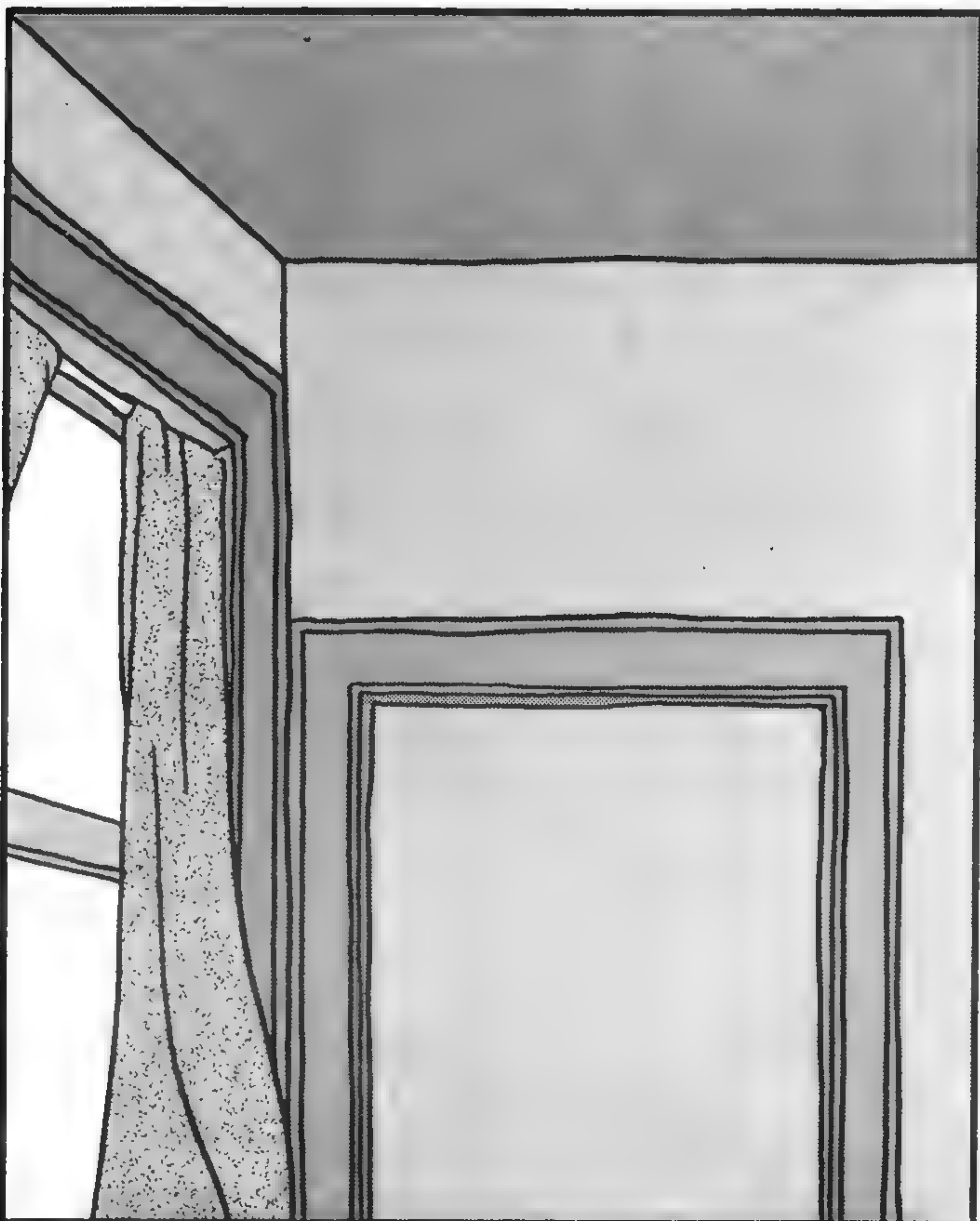
This is the most comfortable I'll be all day.



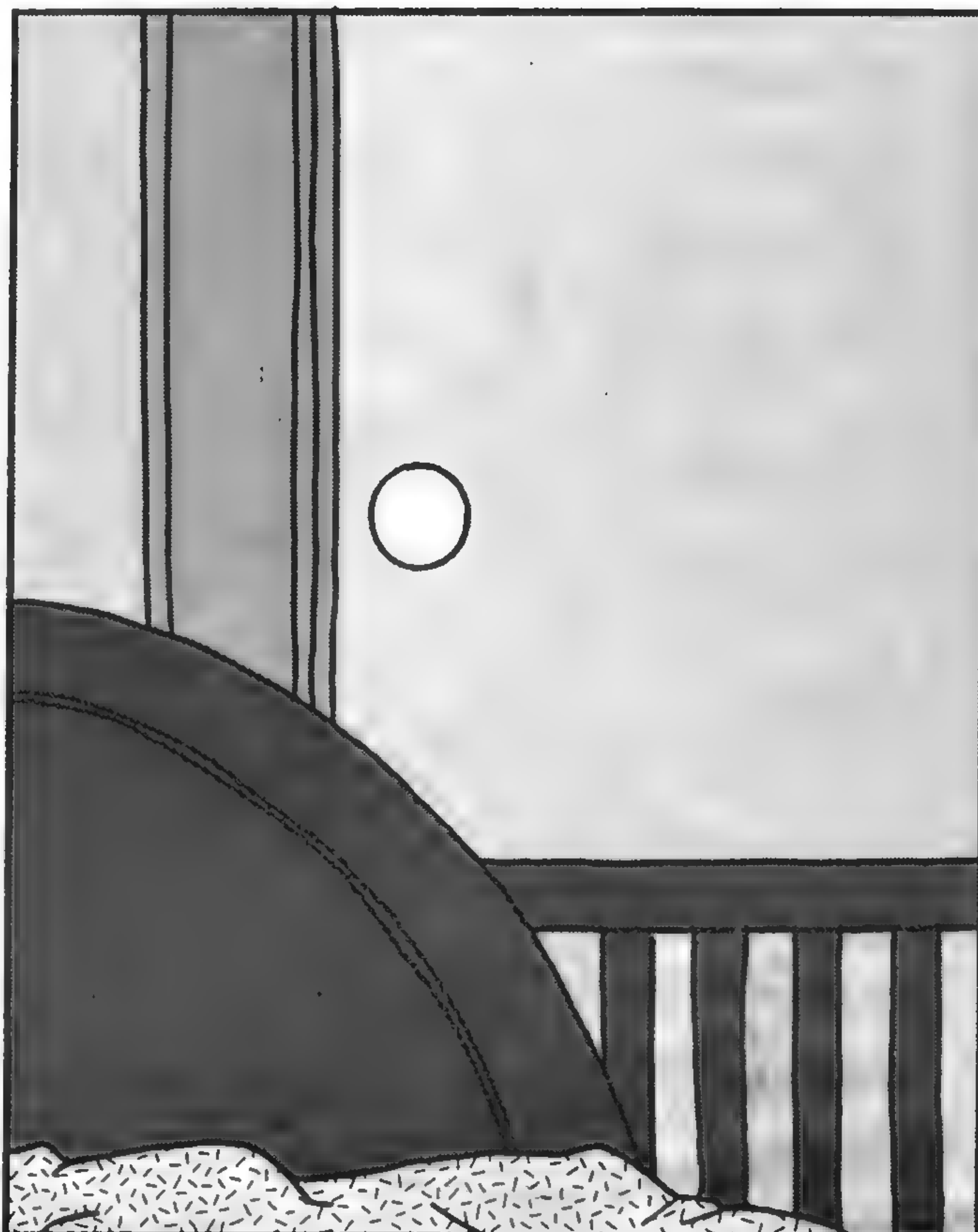
I guess I'll wear and plaid shirt Out the door.



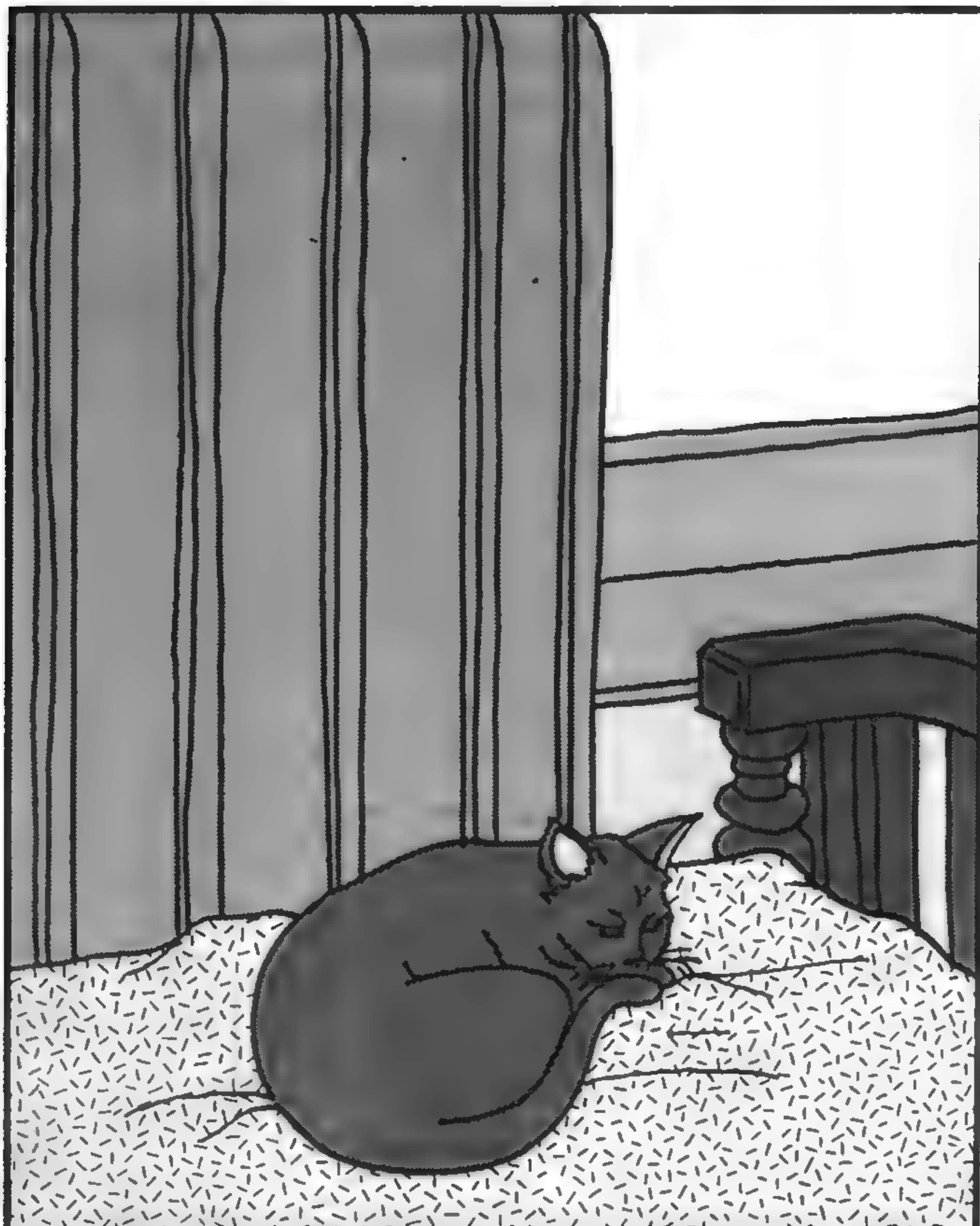




I can never remember my dreams.



Mrs. Kinzel is coming in for a parent conference tomorrow.



Mid-term comments are due at the end of the week.



POW!!

JEFFERSON

BY CRAIG

I RULE
PAGE
KING

MAY 12 1984

APR 30



"The Only Russian
Known To Us"

©1984 G. P. PAPER



©1984 Ken Struck

OUR PATRONS DESERVE GOOD COFFEE

HERE'S HOW
TO BE SURE THEY GET IT!

① Store coffee in dry place, away from contaminating odors.

② Keep new shipments to the rear... Use oldest shipments first.

③ Measure both coffee and water accurately and carefully. Do not rely on guess work. (One pound to two gallons of water is recommended by coffee experts).

④ Place ground coffee in urn bag (or metal basket if one is used) distributing evenly.

⑤ Be sure water is boiling before pouring. (Steam must be coming out of vent).

⑥ Pour boiling water slowly and with circular motion over the coffee to saturate it uniformly.

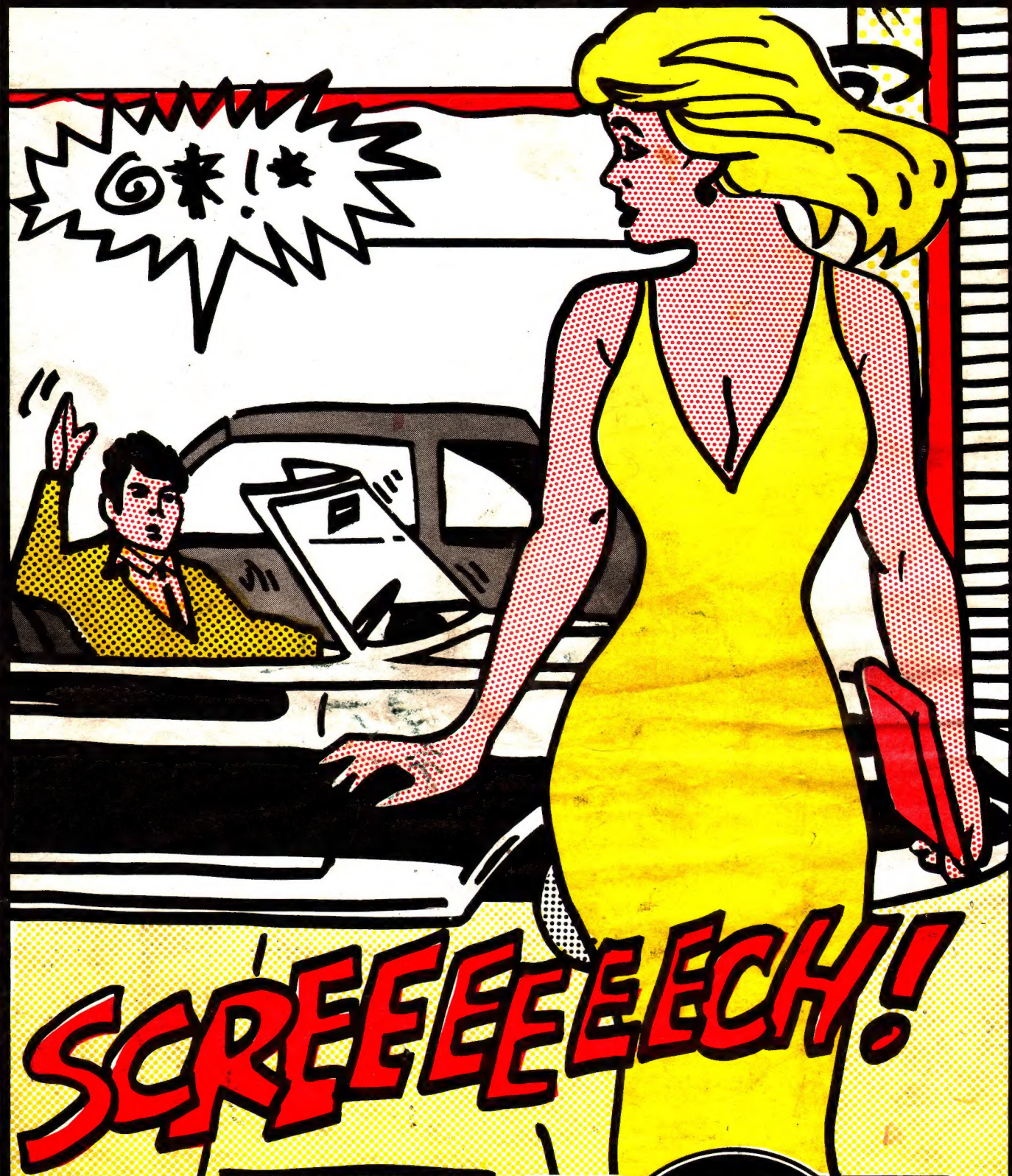
⑦ Make coffee frequently—at least every hour. Keep at uniform serving temperature—about 185°F. Overheating or cooling and reheating is harmful to flavor.

⑧ Clean urn and equipment regularly, following carefully directions on Coffee Urn Cleaning Check Chart.



KAMIKAZE

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